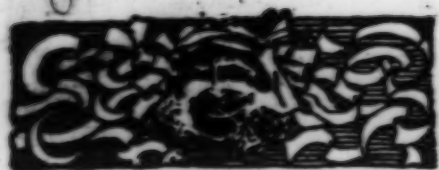


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THE NEW YORK



# DRAMATIC MIRROR

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WILLIS GRANGER.

H.S. Lowry





I met Marshall Wilder on Broadway the other day.  
"How do you do?" he said; "I didn't think you'd know me. I've changed my walk!"  
Then he very hospitably invited me to visit his charming apartment in the Alpine.  
"I'm always in from eleven till one," he said; "ten to one you won't come!"

I heard the music of a new opera the other day which is to be produced this Fall in magnificent style.

It is all a great secret as yet, but both music and book come nearer to the Gilbert and Sullivan pattern than anything that has ever been written by American composers.

There is a march which fairly out-Sousas the March King. It is a grand processional, and as you listen you can see helmets gleaming in the sunshine, plumes nodding and banners waving against the sky.

Then the bugles blow, the drums beat, and the music swells out together with the sound of thousands of horses' feet upon the ground.

Then there are love duets, patter songs and humorous ditties to which words have been written that tell the story of the opera as quaintly and prettily as anything that I have ever heard.

Berkely Smith, the clever book cover and poster artist, who is a son of J. Hopkinson Smith, played bits of the music for me on a piano, and with the original orchestration the opera, in my opinion, will make a sensation in the music world this Fall.

But I can't tell who the authors are just yet.

And talking of actresses who know how to cook, I will tell you how to prepare a salad a la Matinee Girl. I issue a challenge to all comers if they ever heard of it before.

I learned it from an old Southern "mammy" who used to cook—but, pshaw! What's the use of that old gag, anyhow?

You get two nice firm cucumbers and put them on ice for a few hours. Then cut off the tops and scrape the interiors carefully into a dish without injuring the skin.

Now chop tomato and a little onion, if you like it, and mix it all with the cucumber, adding a mayonaisse dressing. Fill the cucumber shells and cover them up, fastening the top on again with a toothpick.

Put them back in the refrigerator and serve them in a pretty china dish with lots of water cress and ice around them. They are fine.

Wheeling along the shady drives of the Park at early morning and in the dusk of evening, one comes across lots of professional folk on wheels.

Lillian Russell is a champion bicycle rider, and Edna Hopper, who has recovered from her recent illness, also wheels often. Amelia Summerville is an enthusiastic wheelwoman, and Pauline Hall can scorch with the best of them. Blanche Walsh delights to ride, and has promised to keep her lamps going after this, as well as her wheel.

From all over the country, from where the waves of old ocean are tumbling in to where the lofty mountain tops raise their sun-kissed peaks to kiss the sky, letters and telegrams come to THE MIRROR telling of actors who are enjoying their vacations, after seasons of hard work for many of them.

One of the liveliest colonies is at St. James, L. I., where a congregation of comedy stars have camped their tents for the Summer.

Fewer people have gone abroad this year than before, and this means a better season at the different resorts.

Asbury Park is rich in professional people this year. While few have taken cottages there, the hotels and boarding places show registers bristling with well-known names.

And driving along some of the roads it is funny to observe a lady in a sunbonnet and a calico gown raking the garden and have the driver tell you that is Miss So and So, "the great actress."

At first you think he's joking, but peering under the sunbonnet you learn that it is really so. Or you see a man in an old suit and a straw hat pulled down over his eyes sitting on a log somewhere in the shade with a fish pole in his hands, and you find out it's the leading man of the Thingembob company, who is called "the representative dress coat actor of the stage."

I have heard of one of these Summer colonies of stage people where they formed a "Don't Give a Darn" Club. Sometimes they don't say "darn," but I think it sounds better.

It is on the principle of the Don't Worry clubs, only in this case when anything happens that gives one of the members a hard luck story to tell all the others look at him and say slowly in unison:

"Well, don't you care, Bill. You know you don't give a darn!"

In Summerland the days are fair;  
Fragrant the dim rose-scented air;  
Life drowns on like a pleasant tune  
Played through a happy afternoon,  
When one has said good-bye to care.

Our brightest hopes and fancies rare,  
Our fondest dreams on zephyrs bear  
And bloom beneath a golden moon  
In Summerland.

My Angelico, whose life I share,  
With violet eyes and nut brown hair,  
Hies her about the end of June  
To mountain height or seashore dune,  
And while I work she frolics there  
In Summerland!

That is the way all we stay-at-homes feel! We are hankering for a sand bath, with the blue curly waves creeping up unawares and baptizing our new bathing suits.

Summerland is a great place. All the boats and trains go there now. It cools one just to read the hotel "ads." in the daily papers. And all over the country, by lakeside and ocean, actors are enjoying well-earned vacations.

They have tagged their baggage for the

beautiful city of Summerland. Can you blame them?

Then he for Summerland! Everyone says "ho." I don't know what it means, myself; but it's a good line.

Away we care! Ho! For cooling breezes and shady stretches of lawn; a hammock under the trees or a steamer chair piled high with cushions on the piazza.

Just to loaf and look up through the trees and see "old chums" at's dead may be smiling back at you. That's Riley. That's Summerland. That is heaven, and all of you lucky ones who have packed your trunks and departed for sandy beaches or wind-swept mountain tops make most of your opportunities and rest your souls!

Don't dress five times a day, and wear gloves, and carry parasols, and think that constitutes enjoyment.

Don't climb the side of a steep mountain and get overheated and tired, and bore everyone talking about it.

Don't ride, drive and dance until you are so exhausted that you cannot rise early and take in a sunrise or two during the Summer.

Don't flirt too much; don't brag about your successes, or your salary, or your plans. Just keep busy resting, and let other people do the same thing.

Summerland is a beautiful place, and you must be glad that you are alive in it. Don't expect too much of life. We are all apt to do that.

We want the six courses of life's dinner served up to us all at once. Some of us cannot be happy over the little-necks unless we have the dessert in view at the same time.

We worry so about whether the ice cream is going to be there that the other things lose their flavor. We are like the little boy who cried because he couldn't eat any more, and when they told him to fill his pockets burst out with a sobbing cry and told his sympathizers that his pockets were full already.

You know what that boy needed, don't you? We grown ups would be all the better for a little wholesome whaling once in a while.

If we had a few more rattan marks on our knuckles we wouldn't have so many yellow streaks on our consciences.

The other day I saw a picture somewhere of a patent spanker. It was used in one of the penitentiaries as a means of punishing badly behaved prisoners.

It was made like an ordinary chair, and the person to be spanked—the spankee, so to speak—was strapped in just as they strap in people who are to be electrocuted.

The spanking machinery was arranged under the seat of the chair and was operated by electricity. It could be kept going indefinitely.

I think every home should have one of those machines. And when we did things that we knew were wrong we could administer a little drubbing to ourselves and experience all the beneficial influences of an old-fashioned regulator for naughtiness.

Here is a notice which I clipped from a newspaper the other day:

A regiment of vivandieres is being organized in Washington and will soon proceed to the front. It will consist of women of irreproachable character, all over forty and under sixty years of age. They will wear blouses with short skirts over bloomers, and the regulation army hat.

This suggested a little poem to me. I had some trouble with the rhyming, owing to the peculiar French twang necessary for the pronunciation of the last syllable of "vivandiere." You will notice how nicely I have gotten around the difficulty. I have called the poem "The Charge of the Vivandieres, or What Ended the War."

Listen, my children, and you will here  
Of the terrible charge La Vivandiere,  
When a handful of women in the fight  
Routed the Spanish and put them to flight—  
And they say they're running yet!

They called them the Corps La Vivandiere,  
And they charged that day on the Dons for here,  
Leading the army, for this, 'tis said,  
Was an idea born in McKinley's head,  
And it simply worked like a charm.

Out through the lines with a cheer they broke,  
Charging ahead through the battery smoke,  
And never one was a moment late,  
And never one asked, "Is my hat on straight?"  
For they didn't give a darn.

On with a yell came the Voluntieres,  
Suddenly stilling their shouts and chieres  
When they saw before them that bloomed host:  
And where was the haughty Spaniards' boast?  
For they scooted away like mad!

Turning in cringing fear they ran,  
Leaving not even one measly man;  
So honor be to the Vivandieres  
For their charge that day on the Voluntieres,  
When they frightened them off the earth.

THE MATINEE GIRL.

#### LIEUTENANT GODFREY'S BAND.

Lieutenant Godfrey's British Guards Band was welcomed with enthusiasm at the Lenox Lyceum on Sunday evening, July 3. This well-known organization of about sixty pieces made a splendid appearance in their brilliant uniforms of crimson tunics, laced with gold, with the regulation gold trimmed British army cap. Lieutenant Godfrey wore the black full dress uniform of an English officer. The band is one of the best that has been heard here in some time. It is an excellent military orchestra. The programme was varied, and although more popular than classical, was appropriate and timely. Several patriotic selections aroused the audience to the most demonstrative enthusiasm. Lieutenant Godfrey gracefully introduced the English national songs with the American patriotic airs.

The soloists were all exceptionally good. F. L. Kettlewell rendered a cornet solo admirably. E. Mills on the saxophone, and Alec Smith on the clarinet, played some selections excellently well.

The band was to remain here for one week only, but the engagement was extended two days until to-day (Tuesday), and it may possibly continue longer.

#### MORE THAN HE ASKED FOR.

Corse Payton, who left the city a week ago to spend the Fourth with his parents in Centerville, Iowa, is a great reader and an enthusiast on the war. Being unable to get any news at home on account of the suspension of Chicago papers, Mr. Payton telegraphed Milt Gotthold, his manager, on the Fourth, as follows:

"Wire me two dollars and a half worth of war news."

Milt wired him, "collect," all the good news, and to his surprise ascertained after the message had gone it cost \$9.85, besides the one-cent war tax.

#### DEATH OF JOHN J. BURKE.

John J. Burke, the comedian, died in Bellevue Hospital early Tuesday morning, July 5, from injuries sustained on the previous Friday while diving in the ocean at Sea Cliff, L. I. He dived from a raft and struck his head on a sharp stone. He did not rise, and when friends succeeded in bringing him to the surface he was unconscious and partially paralyzed. He was taken that night to Bellevue Hospital, where his brother, Edward B. Burke, is superintendent of the outdoor poor drug department.

The dead comedian was born in New York city thirty-five years ago, and lived in the Bowery half his boyhood. His father was a stonecutter, and young Burke was apprenticed to that trade. They lived next door to Jake Aberle's Old Eighth Street Theatre, and the first performance witnessed by Burke was the memorable production of Camille at Aberle's, where Lena Aberle, tipping the scales at three hundred, played Dumas' consumptive heroine to the Armand of W. J. Fleming. In common with other boys of his age, young Burke turned flip-flops, did jug steps and gave imitations of the variety actors and minstrels with whom his boyish fancy was enamored. When about twelve years old he attracted the attention of D. L. Morris, the German comedian, who was then playing a travesty of Richard the Third. Morris engaged the lad for his dresser and later gave him a small part in the burlesque. When Burke's father heard that his son had adopted a theatrical career he became very wroth, and taking him bodily from the playhouse apprenticed him to a plumber. After following this trade for some months Burke succeeded in conquering the opposition of his parents and returned to the stage. At Harry Hill's old theatre he again tried his fortunes. He became widely known as a member of the "Star Four," Burke, Miles, and Cooper Brothers, a quartet traveling through the Northwest and out on the Pacific Coast. After the team disbanded Burke was engaged by Lester and Williams for their first production of Me and Jack. He next joined Kelly and Wood, doing a clever sketch with his wife, professionally known as Grace Forrest, and playing the opposite part to Pat Kelly in the afterpiece.

At the conclusion of this engagement, in 1894, Burke was engaged by David Henderson as principal comedian of the American Extravaganza company. Eddie Foy had just left Henderson, and the manager believed that Burke would prove a worthy successor. He originated the part of Crambo in Aladdin, Jr., scoring a hit by the uniqueness of his methods and personality. He then went starring in various farce-comedies, The Crazy Patch, The Doctor, and other pieces of kindred type. Accepting an offer of the Flying Jordans to visit Australia, Mr. Burke and his wife left this country and made a tour of the Australian cities. They were there engaged by Williamson and Musgrove for the Australian production of The Gay Parisienne (The Girl from Paris), and the pantomime of The Babes in the Wood. On their return to this country last April Burke and Forrest played vaudeville dates, appearing in a repertoire of one-act farces. Mr. Burke was under contract for the coming season with Gayest Manhattan. At the time of his accident he was living at his cottage at Sea Cliff. His parents reside at 107 East Eighty-eighth Street. As a comedian Burke had the real gift of sober, stoical humor. He preserved an aspect of absolute gravity while his audience were in convulsions of laughter. Personally he was liked by all his fellow professionals. He was generous to a fault with his stage companions, sharing "business" and applause, and never once losing his winning trait of modesty. Those who knew Burke intimately were aware that he had a decided impediment in his speech, which, strange to say, was never noticeable in any of his stage performances. He had a contagious sort of stutter and, in a crowd, four out of five people would stutter as energetically as Burke in conversing with him.

#### WILLIS GRANGER.

It is needless to speak of Willis Granger's many and brilliant achievements in support of the best stars. Had he done nothing until last season, his work then would have stamped him as a leading actor of unusual versatility, notable powers and excellent promise.

During a period covering forty-four weeks Mr. Granger was the "feature" and occupied the position of leading man with the Neill Stock company at Chicago, and the Brady Stock company at Cincinnati and Cleveland. His popularity in these cities is unbounded. In Cincinnati, for instance, where he had been out of the bill for a fortnight, he was induced to attend a performance. When the audience discovered his presence they rose and cheered and refused to be silenced until Mr. Granger responded with a speech.

While at the head of the Neill and Brady companies, Mr. Granger played everything from farce to comedy, and was signally successful in Keefe O'Keefe (Nancy and Co.), Jack Routledge (Our Strategists), Budleigh Woodstock (The Jilt), Arthur Hummingtop (Arabian Nights), Romeo, Wilfred Denver, Edmund Dantes, Bob Brierly, Armand Duval, Joe Saunders (My Partner), Reuben Warner (The Lost Paradise), the Ensign, and over thirty other equally varied and difficult parts.

While playing De Neipperg in Madame Sans Gene, Mr. Granger attracted the attention of Arthur Rehan, of Mr. Daly's staff, and for fifteen months Mr. Granger's work has been closely followed by some one in connection with Daly's Theatre. Recently, while in Chicago, Mr. Daly himself witnessed several of Mr. Granger's performances, and immediately engaged him for two years.

#### FORT FRAYNE IS A HIT.

At the Columbia Theatre, San Francisco, the Frawley company, who have been meeting with significant success, produced on last Monday a new military play, entitled Fort Frayne, which from advices received from there achieved an unqualified hit. The play is the work of Brigadier-General King, who is now in Frisco, on his way to the Philippine Islands. The scenes are laid in Wyoming, near the Platte River. General King was assisted in the dramatization of his novel by Evelyn Greenleaf Sutherland, dramatic critic of the Boston Journal. The play follows the novel closely, and is said to contain some highly dramatic situations. Mr. Frawley, who has long been anxious to present a new play in New York, will doubtless bring Fort Frayne here later in the season.

#### TRAGEDY OF BERENICE WHEELER.



The profession received with a shock the news last Wednesday that Berenice Wheeler (Mrs. J. B. Coleman) was a passenger on the ill-fated *La Bourgogne*, the French liner that was sunk in collision with the ship *Cromartyshire*. Of the eight hundred souls on board, two hundred were saved. It was hoped for a time that Mrs. Coleman might have been among those who escaped death, but the fatal news was soon communicated to her husband, residing in this city. The collision occurred at 5 o'clock in the morning of July 4, sixty miles south of Sable Island.

Mrs. Coleman had taken passage with her maid for the purpose of visiting Paris to secure new gowns for next season. She had contracted with George H. Broadhurst to play a leading role in his new comedy, and she was enthusiastic over the engagement.

"I feel that I am indirectly responsible for this awful occurrence," said Mr. Broadhurst when the news reached him. "Miss Wheeler came to me and told me she wanted to sail to Paris for some handsome dresses to wear in the new play. I told her that we would begin rehearsals in a few weeks, as our season opens early. Miss Wheeler said that she would make a flying trip of it and I encouraged her wish to make as brilliant an appearance as possible. We went to the scenic artist, Mr. White, and saw the scene models, so that she could get the right colors. I saw her just before she sailed, and she spoke enthusiastically of the new play and the part which I had provided for her. It was written especially for her, and she expressed herself as delighted with the opportunities it gave her for refined comedy. Miss Wheeler was an actress of distinct promise—a coming artist, if not one already recognized. I first saw her several years ago with John Stapleton's company, and again last Autumn with A Bachelor's Honeymoon, where I was impressed with the quickness of her artistic growth. She was a natural-born comedienne."

Berenice Wheeler was a native of Kansas City. As an amateur, she gave sufficient promise to justify her ambition to adopt a stage career. She studied under John Stapleton in Chicago, who paid her a high compliment when after a brief course of study he gave her the leading role in a special production. On this occasion she attracted managerial attention, and was immediately engaged to play Anne Kruger with the road company presenting The Charity Ball. Miss Wheeler achieved instant success, both in this play and in The Wife. After touring for some seasons in the parts acted here at the Lyceum Theatre by Georgia Cayvan, Miss Wheeler was engaged by Charles Hopper to play Miss Fannie in Chimmie Fadden, and subsequently engaged for the leading role of Miss Arbuckle in A Bachelor's Honeymoon, produced Sept. 6 at Hov's Theatre. Shortly after this she married J. B. Coleman, of this city, and retired temporarily from the stage. When Mr. Broadhurst approached her with an offer to originate a part in his new play she hesitated about returning to the stage, but after the author had read to her the part she was persuaded to resume her stage career. Her last appearance in this city was as a member of the Columbus Theatre Stock company, when she appeared as Mrs. Brown in The Banker's Daughter and Stella in Captain Swift.

Although she had been before the public for but a short time, Miss Wheeler displayed ability of a high order. She had a clear perception of dramatic propriety, and her work showed aptitude, taste, good training, poise, and versatility.

#### DICKSON ENGAGES A RAT.

Charles Dickson is spending the long Summer days at his new home in Bensonhurst in the diverting occupation of training a rat which he expects to use in his play, Mistakes Will Happen, next season. A good deal of the fun in a certain scene depends on the scare caused by the presence of a rat in the room. The animal is seen several times, and each time it appears the excitement increases. A property rat was used when the play was given a trial recently, but Mr. Dickson is a believer in realism, and as long as other managers are supplying real horses and cows and things, he thinks the least he can do is to supply a real live rat where the situation calls for it. The old property rat will be carried as an understudy, to be used in case some ambitious theatre cat takes a notion to cut short the stage career of the real one.

#### KEENE LEFT NO WILL.

Thomas W. Keene left no will. On Thursday of last week his widow, Margaret Eagleson, was appointed by Surrogate Stephens, of Richmond County, as administratrix of his estate. In her petition Mrs. Eagleson stated that her husband's personal estate amounted to only about \$500, while his real estate was worth only \$1,100.

E. D. Shaw, Booking Agt., 1358 B'way, Room 7.\*.



## THE FOREIGN STAGE.

## GAWAIN'S GOSSIP.

A Stranger in New York—Bernhardt's Engagement—Pelleas and Melisande—Notes.  
(Special Correspondence of The Mirror.)

LONDON, June 25.

Hardly had Hoyt and McKee arrived in our city (just before I last mailed) than they fixed up a dress rehearsal of A Stranger in New York at the Duke of York's. This took place last Saturday night, and being eager to sample this newest group of American in-



ADA BLANCHE.

vaders I looked in and promptly met the said Hoyt and McKee, Acting Manager Phelps, and many another good American citizen. As I told Hoyt (who was directing the rehearsal in a powerful Down East accent), I was afraid that certain points of A Stranger in New York would prove too "local" for the general public, although I enjoyed them well enough. My prediction was verified when the play was produced on Tuesday night. Inasmuch as A Stranger in New York has but the shaggiest shredlet of a plot, the onlooker of course has more time to note the defects. As a matter of fact, A Stranger in New York is thin enough to be an ordinary English "musical play," as they politely term these modern mixtures of music hall turns. Our journals, while for the most part handsomely acknowledging the abilities of the clever company engaged, roasted the play severely, and indeed to all but the American contingent and to those who (like myself) are always deeply interested in and enthusiastic concerning American matters A Stranger in New York seems merely a hotch-potch of "specialties," even as did the first Hoyt play that was seen on our side—namely, A Bunch of Keys, which Willie Edouin tried at the Avenue in the early eighties.

On looking in again last night so as to send you the latest tidings of your latest importation, I found the play going much better and business improving. The company was playing even better than on the first night, thereby giving another proof of the wonderful *esprit de corps* and of that all-round playing for the play and not for themselves which your recent bands of American histrions have so largely manifested. Among those who scored heavily and who are already strong favorites are Harry Conner as the Stranger; Charles Dungan as the character now called Wright Gay instead of Wright Innit; George A. Beane as I. Collier Downe; Nellie Butler as Virginia Pryde; and Florence Lillian Wickes as May Ketchum; Louise Gunning as Fairy Storey; John Dudley as Carroll Sweet; Charles Warren as Cunningham Swift; and Amelia Stone as Hattie. One of the biggest hits in A Stranger in New York is made by Harry Gilfoil with his whistlings and imitations of elephants, mosquitoes and other fearful wildfowl. Gilfoil is so well made up as the old masquer that when I met him afterward on the street I (like many another) was surprised to find him so young. But as I said before, all work with a will for the general good of the show, and the result is a fine burst of vivacity that is highly exhilarating. Author Hoyt's strange method of character nomenclature reminds one of the very primitive days of the British drama, and, as a matter of fact, it is a kind of art that is apt to grate on one's nerves, don't you think?

Last night one of our compatriots was so delighted with A Stranger in New York that when the curtain fell he walked straight up to the resident acting manager, I. W. Mathews (son of Grand Duchess Julia Mathews), and told him he so liked the play that he wanted two free seats for to-night.

This week there has been produced at the Britannia (an enormous cheap priced but vastly prosperous East End theatre) a drama which savored largely of America as she appears in the pages of Bret Harte. It is the work of Ina Leon Cassilis and Frank Morland, and is entitled Demon Darrell. Three out of its five acts are located in the glorious climate of California, with red-shirted miners, heathen Chinese, bartenders and lynchings around. The chief situation of the drama, however, was enacted on board the *Northern Star* just off your coast. There was fever aboard, and among the delirious victims was the bold bad Demon's gentle good brother, the hero, who had just saved the Demon from being lynched, even after the Demon had tried to have him served so. The doctor gave the hero morphia to soothe him into slumber, whereupon the Demon bribed the sailmaker to take a fever-killed corpse out of the shroud in which it was about to be buried at sea, and to substitute the sleeping brother so that he might feed the fishes. Happily the heroine (formerly blind but now not so) had overheard the plot, and she dashed forward just as her lover was being hurled into the sea, tore the shroud from the face of the victim, and again the villain was foiled. Ah! Aliter that the *Northern Star* was badly wrecked, but the good people got off on a raft, while all the bad did were drowned.

Sarah Bernhardt duly made her London re-appearance at the Lyric on Monday in a new play called Lysiane. It is a pet play of Sarah's, but it didn't prove a pet with the English public, for it was like the proverbial

sheep's head—all jaw. During the week the great actress (who is in fine form) has been sticking to such old favorites as La Dame aux Camélias, Fron-Fron, and Phédre, and what a performance her Phédre is, to be sure. La Sarah would also this week have treated us to a new piece called Le Songe d'une Matinée Printemps, but our Mr. Redford, the play licenser, objected and (*entre nous*) not without cause. Whereupon Charles I. Abud, who is with Maurice Grau running the show, put up La Femme de Claude, which is quite naughty enough for most "curious" tastes. Abud has arranged for La Sarah to give flying matinees in such suburbs as Croydon and Deptford.

Forbes Robertson and Mrs. Pat Campbell duly started at the Prince of Wales' on Tuesday their nine matinees of Pelleas and Melisande—that dreamy play, or rather fantasy, by Maurice Maeterlinck, otherwise known as "the Belgian Shakespeare," forsooth! It is a strange play, full of strange characters, the strangest being Melisande, a wild-eyed but simple wifelet who is about to become a mother when she falls in love with her husband's young brother and goes about with him in woods and forests and other places, quite platonically, at least with a strictly platonic intent—for awhile. The husband, Golaud, finding this out, not unnaturally objects, which severely wounds the feelings of Melisande and her "platonic" Pelleas, and they arrange to meet for that good old "last time forever." While they are rapturously farewelling in the forest, however, husband Golaud comes up and kills Pelleas. Melisande flies in terror, but presently the shock acting on her "interesting" condition, kills her and so ends this mystic mixture. Although the "Belgian Shakespeare" has not much of the English ditto in him, yet he is not without ability. He now and again suggests a good deal by a few simple phrases, but of real stirring dramatic power he has as yet manifested little.

Forbes Robertson as Golaud and Mrs. Pat as the about-to-be-maternal Melisande both played superbly; and very clever, albeit somewhat effeminate, was the Pelleas of Martin Harvey.

Herewith is a striking likeness of Ada Blanche, for many seasons "principal boy" in Drury Lane pantomimes, and at other times very popular on the London variety stage. One of the popular Ada's most successful impersonations of late years is that of the saucy heroine in The Telephone Girl, your American version of which I hear is imminent in this metropolis.

My prediction that Olga Nethersole would take Her Majesty's when Tree goes touring has this week come to pass. She will start with a new play written by Louis Napoleon Parker and Murray Carson, and entitled The Termagant.

Beerholm Tree on Thursday successfully produced the said Louis Napoleon Parker's adaptation of Jean Richepin's gypsy play, Le Chemineau. It is a beautiful work, although not intensely dramatic. Parker, in locating the play in Dorsetshire (where the Tesses of the D'Urbervilles come from), has contrived to infuse a good deal of his really poetic and idyllic manner into the drama. Tree plays the name part, Ragged Robin, a gay-hearted, careless Romany roamer, who having caused a simple rustic damsel to love him not wisely but too well, and shrinking from matrimony as irksome, takes again to the "open road" that the good but sometimes "suggestive" Walt Whitman was wont to rave about. The damsel among marries an honest farmer, who fondly believes that the child which arrives in due course upon the scene is his, when it is, of course, Ragged Robin's. Twenty-two years later, when the child has grown up and is about to be given in marriage, the truth is made known and there is a terrible schlemozzle. Ragged Robin, however, turns up, and after setting matters right (as far as possible) wanders off again singing the same old song with which he began. The plot does not seem much when put down in cold ink, but it is a charming play all the same. It is beautifully mounted and splendidly acted by Tree as Robin and by Mrs. Tree as the too confiding damsel. Great hits were also made by Charles Warner as the confiding damsel's subsequent unsuspecting husband, Jan Perrott, by Franklin McLeay as a hard-natured old farmer, and by Lewis Waller and Evelyn Millard as the young lovers Jack and Nanny, Jack being the aforesaid "nameless" son of the gipsy's.

The Heart of Maryland finishes at the Adelphi to-night. Too Much Johnson ends at the Garrick on Tuesday and will be succeeded by Sue on Wednesday. Among recent American arrivals are those clever authors, Augustus Thomas and Harry B. Smith, also actors Richard Golden and Otis Harland. They all seem pretty well, thank you, and are having a real good time.

E. S. Willard has arrived, looking pretty well. He has put in a good deal of time at the play this week. Most of the leading American players in London will assist at the big Press Bazaar to be held at the Hotel Cecil on Tuesday and Wednesday in aid of the London Hospital. Laurence Irving has written another play. It is a costume drama called Richard Lovelace, and is to be tried at Bath next Monday week. Sir Henry Irving will finish his present season at the Lyceum next Friday, when I shall not be surprised if he then announces that he contemplates the production of Coriolanus, with himself as the sometime surly C.

GAWAIN.

## THE STAGE IN PARIS.

The Rise of the Automobile—Three Revivals and a New Play—Gossip.

(Special Correspondence of The Mirror.)

PARIS, June 28.

The Summer dullness gains each day a greater sway over the Paris theatrical world, and the playhouses are succumbing to the combined opposition of the Riviera resorts, the springs, the parks and other pleasure grounds, and the automobiles. These latter are now very formidable rivals and are even displacing the bicycles to a great extent. One meets them at every turn, whirling around corners, rolling over the smooth pavements of the boulevards, touring through the fine roads that streak the outlying provinces. Automobisme is now our reigning fad, and what with automobile contests, automobile tours, and other automobiliana, one hears and reads of little else, especially as the French papers make news matter merely an incidental feature of their issues.

There is really no reason why the theatres here should not all remain open and do profitable business during the warm months. The city is filled with tourists who certainly would

patronize the playhouses were they conducted with an eye to the comfort of the audience. But the trouble is that our theatres are not so conducted. In comparison with those in New York and in London they are years behind the times. Their systems of ventilation are so poor that many of them are almost unbearable in warm weather. If some of the fans and other air-cooling devices employed in New York were put into operation here there would be readily found enough patrons to warrant the non-closing of the theatres.

However, do not imagine from the above paragraphs that all our theatres are "dark" yet. Besides the Comédie Française there are open at this writing the Opéra Comique, with La Vie de Bohème; Ambigu, with La Joutense d'Orgue; the Cluny, with Trente Millions de Gladiateurs; the Folies Dramatiques, with Le Papa de Francine; the Gaité, with La Poupée; the Nouveautés, with Le Contrôle des Wagons-Lits; the Porte St. Martin, with Cyrano de Bergerac; the République, with Les Orphelins du Pont Notre Dame; the Vaudeville, with Zaza; the Marigny, with La Bulle d'Amour; and the Moulin Rouge, the Olympia, and the Jardin de Paris, with vaudeville. The Vaudeville and the Opéra Comique are to close on Thursday.

Les Orphelins du Pont du Notre Dame, which has been revived at the Théâtre de la République, is one of the gory melodramas that delighted the theatregoers of a half century ago. It seems to be pleasing the present day audiences, judging by what I hear. Ainet Bourgeois and Michel Masson were its authors.

Another of Labiche's plays, the third within a few weeks, has been resurrected. This one is Trente Millions de Gladiateurs, which Labiche wrote in collaboration with Gille, and which enjoyed much popularity in times ago.

La Poupée is again on at the Gaité, and Audran's delightful airs are once more enjoyed.

Signor Novelli finished his engagement at the Renaissance on June 21. After my last letter was written he gave us three more plays of his repertoire, to wit: Michel Perrin, Ibsen's Ghosts, and Un Drama Nuovo, the last a Spanish play by Manuel Tamayo and Señor Baus, and adapted by Novelli himself. By temperament, perhaps, Novelli was not exactly fitted to be an Oswald in Ghosts, yet his performance was almost entirely satisfactory. In Michel Perrin he was much better, however, and in Un Drama Nuovo at his best. This is an odd play, especially interesting to English-speaking readers, in that Shakespeare is one of the leading characters. I understand that Coquelin appeared in a French version of the play in his first American tour, and it is said that he will produce it here soon. The most dramatic situation of the play is in the last act. A new play by Shakespeare is being presented. Yorick, the comedian, has persuaded Shakespeare to let him play the role of a deceived husband, which has made Walton, the tragedian, jealous. Yorick is passionately fond of his beautiful young wife, Alice, but she is faithless to him, having become the mistress of Yorick's adopted son, Edmund. Walton for revenge torments Yorick with tales of his wife's perfidy, but refuses to tell the name of her paramour. Yorick is well nigh distracted with grief. His suspicions fall upon the immortal bard himself, but Shakespeare makes so straightforward a denial that the broken-hearted actor believes him. In the last act the new play is having its initial performance, and in its course it is Walton's duty to hand Yorick a letter, instead of which he substitutes a paper having written on it the name of Alice's lover. The shock almost unmakes the old actor, but, recovering, he denounces Alice and Edmund, who have the parts of lovers in the play, with savage fury, and later, having to fight a duel with Edmund, he stabs him to death in reality. Novelli was magnificent in this powerful scene. His engagement throughout has been satisfactory, and there have been many regrets expressed that he could not remain longer. Novelli took with him to Paris the MS. of a new play by Jean Aicard, author of Le Pere Lebonnard, in which the Italian actor made his bow to the Paris public. The play, which is called Marcant, is founded on M. Aicard's novel, "L'Esprit Bleu." Novelli, it is reported, will produce it in Milan in the Fall. There is a peculiar coincidence in connection with Novelli's production of Un Drama Nuovo. On June 21, the day the play was produced, news was received here of the death of its co-author, Manuel Tamayo, in Spain. Tamayo was one of the leading Spanish dramatists of the society of which he was a member. He was also secretary of the Royal Academy at Madrid.

An echo of the famous Opéra Comique fire, in 1887, came up in the courts the other day, when the State was ordered, by the Paris Court, to pay to the children of M. Dessauer, an Austrian banker, who with his wife was burned to death at the fire, the sum of 100,000 francs, with interest at 5 per cent, from the date of the fire. This is the result of the persistence of the guardians of the young people. Although, like many others who sought damages from the State, they were non-suited several years ago, they alone succeeded in having their case reopened, and the damages received are a very substantial.

There was a grand charity matinee held at the Trocadero yesterday afternoon. It was under distinguished society patronage, and members of the companies at all the principal theatres appeared.

Anna Held has arrived here from New York, and with her manager, Florence Ziegfeld, is frequently seen whirling about in an automobile.

La Bande à Fifi will be produced at the Ambigu July 2.

T. S. R.

## AUSTRALIAN NOTES.

Theatricals in the Antipodes—Gossip Gleaned in Melbourne and Sydney.

(Special Correspondence of The Mirror.)

MELBOURNE, June 3.

The Wilson Barrett company is playing a farewell season at the Princess'. Hamlet, The Silver King, and Othello were presented during the last week. On Saturday The Little Minister will be produced.

Dr. Bill has been drawing crowded houses at the Bijou Theatre. Myra Kemble and her clever company all shine in their respective parts. The Alhambra Girl is in active preparation for production.

Shall We Forgive Her is being produced at the Theatre Royal by Charles Holloway and his efficient company, which includes Miss Duggan, Ida Gresham, Mr. Willard, Hans Phillips, and W. Gornley.

The Opera House is still doing great busi-

ness under Harry Rickards' management. The Kellins and the Poluskis are still the leading attractions. Will Whithorn, Austin Rudd, the Goveil Sisters, and Hamilton Hill contribute to an attractive programme.

Millie Young was compelled to leave Adelaide before the run of The Babes in the Wood was over in order to join The Sign of the Cross company, and her part of Robin Hood was for the last two nights played with much success by Carrie Moore.

Pattie Browne's last appearance in Melbourne was in The Country Girl at the Bijou Theatre in June, 1892.

Florence Seymour and her company are having a good season at the Hobart Royal with Maritana.

Ada Reeve, while cycling in Adelaide, fell from her machine and sprained her ankle. Carrie Moore took her part in The French Maid for a few nights.

The Firms new opera company has made a huge success in Perth, W. A. The chorus, the mounting and the principals have been greatly praised by the Perth newspapers.

Fanning and Devoe opened a season at the Opera House last Saturday.

The Broughs will inaugurate a new Australian season in Sydney about September. A number of new plays will be presented by a completely new London company.

Mr. and Mrs. Harry Plummer (Miss Thynne), who have been in the East with the Broughs, are expected in Sydney about June 20.

Richard Vernon has been playing his father's part of the gendarme in the Adelaide production of The French Maid.

C. M. Berkeley has been playing John Coleman's part in The French Maid.

Alice Leitch has joined the opera company at Perth.

Charles Cartwright and his company will open their season at Brisbane on June 7.

Rosina Brandom is playing in The Dancer at the London Avenue. Henrietta Watson has made a big hit in the same play as a frivolous American heiress.

Ugo Biondi, the quick change artist, will open here shortly, under engagement to Harry Rickards.

JAMES M. ROBINSON.

SYDNEY, N. S. W., June 6.

Wilson Barrett, Maude Jeffries, and the capable company supporting the stars have left us after a season successful in every respect, and are now appearing in Adelaide. The Knight-Ferrar company have stepped into their places at Her Majesty's Theatre, and, judging by the crowded houses, interest in The Sign of the Cross is far from dead. The only change in the cast of this play is that Nero, formerly played by Caleb Porter, is now played by H. J. Carvill, Mr. Porter having joined Wilson Barrett's company. It is now twelve months since Williamson and Musgrove first produced Wilson Barrett's religious play in these colonies, and it has been played with unvarying success throughout Australia.

Charles Cartwright and Bentrice Lamb, supported by a very clever London company, have been giving us a splendid bill of fare at the Bijou Criterion, but, doubtless owing to strong opposition, their efforts have not met with the success due them. A Marriage of Convenience, Moths, The Idler, the Middleman, and A Squire of Dames were all splendidly acted and staged. This company are now in Brisbane, following which they are booked for a season in Westralia. It is said that they may revisit Sydney before leaving for London. If they do so, I hear they will produce a special dramatization of Tatterly. Charles Thursby, the handsome juvenile lead of the Cartwright company, has made himself a great favorite during his stay in Sydney and has done some excellent work. Edith Morley (Miss Cartwright) has been out of the cast for some time owing to an unfortunate accident while riding. She is, however, now almost recovered.

Bland Holt is doing splendidly at the Theatre Royal with his repertoire of melodrama. So far he has presented A Life of Pleasure and Straight from the Heart. His company is the same as on his last Sydney season.

The Macmahon Brothers are doing well at the Lyceum, their policy of popular plays at popular prices having caught on. The Corner, or The Corner's Gang, is the title of their latest play. Inez Bonusan, Harrie Ireland, Diver, Shine, and Woods continue to sustain the leading roles.

At Harry Rickards' Tivoli the latest arrivals are Mr. and Mrs. George H. Wood (Marian Ainsworth) and Peggy Pryde. The Tiller Quartette have gone over to the Melbourne Opera House.

Williamson and Musgrove's Comic Opera company is appearing in The Yeoman of the Guard at Perth, W. A. Maggie Moore and Harry Roberts are in the same city, appearing in The Prodigal Father.

Frank Thornton is closing his present Australian tour at Broken Hill.

Harry Rickards has re-engaged Peggy Pryde for a further six months. John Coleman has also been re-engaged by Rickards, so that he does not leave, as intended, by to-day's American mail steamer.

Pattie Browne commenced her Australian tour on Saturday night by appearing at the Princess', Melbourne, in The Little Minister. Cecil Ward was her chief support.

The following artists are due here next month from London under engagement to Harry Rickards: Ugo Biondi, the Terry Sisters, George Beauchamp, and Julie and Dot D'Aboorn. Mr. Rickards has purchased the lease of the Cremorne Gardens and Theatre, Perth, W. A. He intends building on the present site a thoroughly up-to-date theatre.

George Rignold, after a good season at Brisbane, is now further North, on the road.

Mrs. Brown Potter evidently intends revisiting us soon, as she is very particular to keep us well posted with eulogistic English press notices.

Following The Sign of the Cross and A Royal Divorce at Her Majesty's Theatre, we are to have The Geisha, La Poupée, and An Artist's Model. It is so long since we have had any comic opera that the season is bound to be a success.

When the last Eastern mail left, the Brough Comedy company were playing to crowded houses at the Lyceum Theatre, Shanghai. At the close of the season Mr. and Mrs. Robert Brough were to return to London and the remainder of the company to Australia.

E. NEWTON DALY.

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## IN OTHER CITIES.

## BUFFALO.

The Grand Duchess was fairly well presented by the Wilbur co. at the Star June 30-2. The bill 4-6 was The Beggar Student. This is the first time the co. has sung that opera to a Buffalo audience and we were agreeably surprised by the rendition. Marion Manola made a charming Laura. By her every action she showed the methods of an artist and she won many well merited encores. Scarcely less pleasing was Hattie Richardson, of whom we have learned to always expect good work. She made an intelligent and winsome Bronislava and in many ways showed to better advantage than she has at any time during the season. Gus Vaughn in the title-role is deserving of much praise. He sang in good voice, appeared entirely unaffected and seemed to have a thorough comprehension of the part. Emmett Drew's Esterich was an excellent bit of character work and further demonstrated his ability as a droll comedian. It is the best work we have seen him do since his Rocco in The Mascot. W. H. Kohle in the leading comedy role introduced a number of local jokes that made big hits. Everything considered the opera is easily the best thing which the Wilbur have thus far given us. The opera continues big. The Two Vagabonds, Fala, and The Merry War follow in the order named.

The stock co. presented The Two Orphans at the Lyceum 4-6 to fair business. Julia Stuart continues to be a prime favorite and was greatly applauded for her excellent work as Louise. Margaret Hayward increases in favor with each play given. Her Mother Freckard was carefully and capably done. Frederick Bryton and C. W. King did well in their respective parts. Professor Abt's war pictures continue a feature. A Celebrated Case will follow.

The many Buffalo friends of Mason Mitchell are anxious to learn further particulars concerning the injuries sustained by him at Santiago. We felt confident that if any fighting took place Mason would have a hand in it.

As a result of its advertisement in THE MIRROR the American Managers' Protective Bureau has received many letters from prominent managers all over the country commending the enterprise. The bureau unquestionably solves a problem which has long puzzled the local manager, who has been frequently misled into booking undesirable attractions.

Alma Krenner has left the Wilbur Opera co. and gone to New York. M. Rudinoff thinks so well of our city that he has indefinitely postponed his return to France and will take up his summer residence here.

The police have instituted their annual crusade against concert halls, but the rag time pianist and the subterfuge continue merrily on their way.

Charles P. Salisbury has been in town visiting friends the past few days.

John B. Meach is actively engaged in arranging for the tours of Jacobbs, the Dombles and the Dombles. If the details are carried out as planned the enterprise will create something of a sensation in the theatrical world.

Arrangements are under way for an open-air performance of Pygmalion and Galatea in the near future. A number of well-known professionals will be invited.

Lillian Harris, of The Telephone Girl co., has presented a handsome silk pennant to the newly recruited crew of the warship Buffalo.

Marion Manola, who is appearing with the Wilbur Opera co. here, has been served with papers in a suit for \$50 for services rendered, brought by Thomas Elbert, of Robert and Kibert, theatrical agents of New York, who claims to have secured for Miss Manola a four weeks' engagement with an opera co. at Cleveland, O., at \$250 a week, for which he claims to be entitled to \$50 commission. Miss Manola's statement is that she received the offer from the Cleveland management and accepted it, but that it was made by the manager of the co. and that nothing was said concerning the position being offered her through the New York agency. Kenebeck and Love are the attorneys for Miss Manola and Daniel W. Harmon represents the plaintiff.

RENNOLD WOLF.

## MILWAUKEE.

The Harold New York Opera co. produced The Bohemian Girl at the Alhambra 3 to a crowded house. Like all the previous productions of this excellent organization this one was a pronounced success, the work of principals and chorus was admirable, the costumes were hand-some and the scenery (the work of Howard Tuttle) very pretty. Anna Lichter made a delightful Arline and sang with great effect. Mabel Klar scored a decided hit as the typist Queen. William Schuster was excellent as the Count. William Stephens as Thaddeus and Nat B. Cantor as Florestan did good work, and O. B. Thayer as Devilhoof again demonstrated what a thoroughly versatile artist he is. Special praise is due Director Frank Palma for the very able way in which he conducted the opera. The chorus sang splendidly, the orchestra played well and the performance delighted the audience. Next week a double bill will be offered, consisting of Pines and Cavalleria Rusticana. The latter opera will be conducted by Arthur Weid, the musical and dramatic critic of the Milwaukee Journal. Mr. Weid's thorough technical knowledge of operatic music and wide practical experience in this line is well known. Pines will be given under the leadership of Mr. Palma.

The Salisbury Stock co. presented The Wife 3 to 8 K. O. at the Davidson and scored another pronounced success. The play was well cast and showed to the best advantage the artistic capabilities of the co. Selma Johnson in the title-role gave an even and pleasing performance. Eleanor Robinson as Kitty Ives was delightful and Maye Louise Aiken was an excellent Mrs. Ives. Among the men Charles Harbury carried off the honors as Major Putnam. His rendition gave a delightful artistic study. Benjamin Howard gave a thoughtful and finished interpretation in the role of Robert Gray. J. Henry Koller was very good as Matthew Culver. Brigham Boyce did fine work as Senator Rutherford. Gus Weinberg was allotted the congenial role of Jack Dexter and made the most of it, and the minor parts were in capable hands. A word of special praise should be given to Stage-Manager Duane for the beautiful stage settings and the careful attention to detail. Next week The Two Orphans.

During the carnival last week and the opening performances of this week the orchestra at the Davidson had to be placed under the stage in order to accommodate some of the overflow. The attendance at the Alhambra has also been immense, but owing to the large seating capacity of that beautiful playhouse not many were compelled to stand. By the way, it might be noted that Manager Miller keeps his house at a bearable temperature, and on a hot night the Alhambra is about the coolest spot to be found in the city.

The cast at the Davidson would not be complete without our own Gus Weinberg. At every performance his appearance is welcomed with a round of applause. Mr. Weinberg has been most successful in his work with the Salisbury co. and his friends and admirers in this city are legion. He is considering two tempting offers for next season.

Talking of stock co., the venture at the Davidson has certainly proved a great success. The Salisbury co. is having excellent business right along and it looks as though we could support an organization of the kind indefinitely.

C. L. N. NORRIS.

## ST. PAUL.

Sweet Lavender is a charming play and the admirable performance given by the Nell Stock co. at the Grand Opera House June 29-1 drew large houses. The audiences were delighted and the players received repeated calls before the curtain. Grace Scott as Lavender gave an exceedingly pretty and delightful interpretation of the title-role, playing the part with ease and grace. Edythe Chapman was noticeably bright and clever in the role of Minnie Giffillan. James Neill as Horace Bream gives a very pleasing impersonation of the impulsive young American. Charles Wyngate won marked favor in his clever, manly impersonation of Clement Hale. Mr. Wyngate's work is ever satisfactory. Herschel Mayall did full justice to the small and unthankful part of Geoffrey Wadburn. Joseph B. Everham was seen to good advantage. Richard Pherry. His performance of a difficult role was a decided success and won merited recognition. Angela Dolores, Agnes Maynard, Robert Morris, Emmett Shackelford, and Allen Patton played their parts well. Captain Swift was pro-

duced 2 to large and appreciative audiences. James Neill in the leading part was strong and forceful. Herschel Mayall did an excellent piece of acting as Mr. Gardiner. Joseph B. Everham as Mr. Seabrook. Edythe Chapman as Mrs. Seabrook. Grace Scott as Stella Darbisher. Angela Dolores as Mabel Seabrook. Agnes Maynard as Lady Stanton. Robert Morris as Marshall. Emmett Shackelford as Ryan all did excellent work. The Banker's Daughter presented 3-5. The play was nicely staged, well cast and well acted throughout. The Charity Ball 6 The Lottery Ticket 7, 8. The Jilt 9. McKee Rankin co. 10-30.

Mrs. John Neill, mother of James Neill, and his brother, Edwin Neill, will arrive in St. Paul from Savannah, Ga. July 6 and will spend the Summer with Mr. Neill in the Northwest.

Attractive amusements are presented at the lake resorts, White Bear, Como and Minnetonka. The fine weather is very favorable to the large number of steamboat excursions during the week.

GEORGE H. COLGRAVE.

## PROVIDENCE.

Our shore resorts have all opened and all are doing a good business. At Crescent Park among the many inducements offered the pleasure seeking public are the Wild West and Roman Hippodrome shows, concerts by one of the finest bands in the country—Reeves' American—R. I. ladies' orchestra, bicycle races, shooting the chutes, Brigham's singing orchestra in the new dancing pavilion and the famous Bryden clambake, which is unsurpassed. The New Park Theatre is also at Crescent Park and is under the management of Elmer E. Lisenden. High-class vaudeville will be presented during July and August.

I spent the glorious Fourth at my Summer home, Edgartown, Martha's Vineyard, and while there had a chat with Sol Smith Russell, who, with his family, is summering there. Mr. Russell, his son, Bob, and his daughter, Lillian, are enthusiasts at outdoor sports. They row sail and bathe in the morning and golf in the afternoon. I saw met the Elizabeth, N. J., correspondent of THE MIRROR, Arthur W. Bogart, who is there for two weeks. Mr. Bogart stayed out all night 3 so as to be up and ready to start at 3 A. M. for the blunder district. I expect there'll be a big fish story awaiting me on my arrival there Saturday afternoon.

The work of remodeling and refitting is progressing rapidly at all our theatres, and they will present an entirely different appearance when the season opens.

HOWARD C. RIPLEY.

## CLEVELAND.

The Garden Opera co. sang The Mikado 4 to the largest audience of the season at Hahnorth's Garden Theatre and gave a pleasing rendition of the popular opera. Tom Martin was seen in the title role. George Lyding's fine tenor voice was heard to advantage in the role of Nanki Poo. The Ko Ko of Alf C. Whelan was a clever piece of work, and William Penrice played and sang which met with much applause. Maud Lillian Berri as Yum Yum, Laura Denio as Pitti Sing, and Beatrice L. Lie as Peep Bo, all gave satisfaction, while Josie Intrepid made a good Katisha. The opera was beautifully staged and the chorus was very effective. At the conclusion of the opera Martin and Weston gave a very clever musical act which met with much applause. This bill held the boards all the week. The Pirates of Penzance 11-16, with Charmon as a side attraction. Beginning 18 the opera co. will give way to vaudeville attractions, the management thinking that this form of entertainment will be more popular.

Cleveland Lodge of Elks enjoyed a pleasant outing at Noble on the Lake June 30.

WILLIAM CRATON.

## MINNEAPOLIS.

At the Metropolitan Theatre the McKee Rankin co. opened the last week of its engagement 3 in Lash the Forsaken to good business. The play, notwithstanding its somber character, pleased the audience thoroughly and the applause was frequent and enthusiastic. Nance O'Neill as Lash created a sensation; she was obliged to respond to several curtain calls. Herbert Carr made an excellent impression as Nathan. H. A. Weaver was seen to advantage as Lorenza. Edwin Holt was somewhat of a disappointment as Randolph. McKee Rankin made a very satisfactory Father Herman. Edna Brothers won favor as Madalena, and Ricca Allen was a good Sarah. A Wife's Peril, Insomar, The Counsel for the Defense, and The Arabian Nights filled out the week. The Henderson Stock co. in Held by the Enemy 10-16.

F. C. CAMPBELL.

## OMAHA.

Managers Paxton and Burgess selected Betsy as the offering of the Woodward Stock co. at the Creighton 3-6, and this popular comedy is securing many new friends in our city. As usual there is little left to be wished for in the presentation, and the attendance is remarkably satisfactory considering the strenuous competition from various quarters. A Celebrated Case 10-16.

The National Congress of Musicians occupied the Boyd June 25-July 2, and assisted by the Thomas orchestra gave a high class of musical selections which were very popular.

JOHN R. RINGWALT.

## COLUMBUS.

At the Southern June 30-2 the Wilbur-Kirwin Opera co. sang The Two Vagabonds to excellent business. The co. was seen to good advantage in its closed the Summer season at this house. The Southern will be dark until Aug. 15, when the regular season will open with Al G. Field's Minstrels. T. S. Potts is spending a few days in the city. Harry L. Sperry, a Columbus boy, is now playing a successful engagement on the Interstate Vaudeville circuit.

H. L. NICODEMUS.

## KANSAS CITY.

The second week of the engagement of the Bennett and Olmi Opera co. was at Fairmount Park was a successful one. The Chimes of Normandy being well presented and attendance being especially large on the glorious Fourth, when a special matinee was given.

No other attractions are running anywhere in the city.

FRANK B. WILCOX.

## PITTSBURG.

The Two Orphans by the stock co. 4 at the Avenue attracted good-sized houses. Next week The Bells, and The Silent System.

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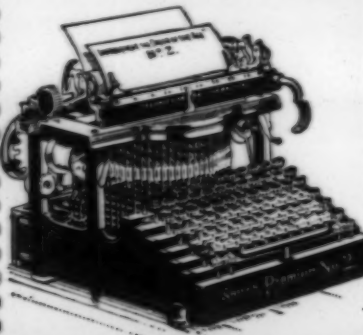
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Receiver's Sale of Real Estate  
IN EQUITY.

By virtue of an order of the Court of Common Pleas of Lawrence County, sitting in Equity, the undersigned will expose to public sale on the premises, on the 20th day of July, A. D. 1898, at ten o'clock A.M., all that certain piece or parcel of land situated in the Second Ward of the City of New Castle, County of Lawrence and State of Pennsylvania, bounded and described as follows, to wit: On the North by Market Alley, on the East by Apple Alley, on the South by land of Johnston heirs, and on the West by Mercer Street, being lot number Fifty-eight (58) and the North half of lot number Fifty-seven (57) in the old Borough of New Castle, and being ninety (90) feet front on Mercer Street and extending back of uniform width a distance of one hundred and sixty (160) feet to said Apple Alley on the East.

Upon said lot there is erected a large brick building known as the Allen Opera House, fitted, designed and used for an Opera House since its construction; the lower front part of said building having been used and occupied as a licensed restaurant, and being the property owned by the New Castle Hall and Market Company.

And it is ordered and decreed by Court that the purchaser or purchasers of the property and franchises above described on complying with the terms of sale shall be vested with, hold, possess and enjoy the said property and all the rights, privileges and franchises appertaining thereto as fully and completely as the said New Castle Hall and Market Company now hold and enjoy the same.

TERMS OF SALE: The purchaser shall pay at the time the property is struck off to him ten per cent. of the purchase money in cash, and the balance of the purchase money in the following manner: One-third of the same, less the ten per cent. down in cash, at the confirmation of the sale by the Court, and the remainder in two equal annual installments from that date with lawful interest, to be secured by bond and mortgage on the premises. The bond and mortgage embracing attorney's commission, in case the same shall be collected by legal process.

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## BROOKLYN.

SATURDAY, July 9.

The excessive heat at the beginning of the week proved a decided boon to the Summer resorts, whether our sorely oppressed and much overheated citizens flocked in droves in a mad rush to get away from the city's hot pavement, or the cool ocean that was reported to be in circulation by the sea.

Manhattan Beach was the Mecca of a great throng on the Fourth and naturally the places of entertainment reaped a harvest. El Capitán continues to be an attractive card and the audiences have been big throughout the week. Nella Bergen's rendition of "The Star Spangled Banner" at the finale of the second act was a feature and never failed to incite the wildest enthusiasm. Alice Judson is now giving a smoother and easier performance and has established herself as a favorite with the patrons of the beach. To-night El Capitán will be given for the last time. A new play is announced for a two weeks' run, commencing Monday, July 11. Victor Herbert's Band has achieved popularity and the concerts are now largely attended. The pyrotechnic spectacle, The Fall of Manila, has been a winner from the start, and the capacity of the spacious enclosure has been tested on more than one occasion. Extensive preparations for appropriate special displays had been made for the Fourth, but they were interfered with by the elements, to the disappointment of a big gathering.

Deuman Thompson has forsaken his mountain home at West Swaney for the ocean air and is now a prominent figure on the piazza of the Manhattan Beach Hotel.

Manager Dinkins, with an eye to furnishing a pleasant holiday to his many patrons, provided a number of special features at Bergen Beach. The Cash Girl has sung and danced herself into the hearts of the Casino's clientele and is winning new admirers daily. Visie Henshaw, Harry Crandall, and George Leslie are as amusing as ever. The vaudeville entertainment offered at the pier was up to the mark and included such good ones as Williamson and Stone, the Fremonts, Bigger and Dreher, Montgomery and Betherington, and Grace Spencer. The fireworks display on the bay proved a grand spectacle and was witnessed by an enormous crowd. The performance concluded with the blowing up of the forty-five foot model of the ill-fated warship Maine. The various other entertainments have been well patronized.

At Graham's Music Hall, Canarsie, the entertainment the past week was a trifle below the average. Chief among those winning popular favor were Tom Flynn and Alice Sharpley, John Gibbons, and Kate Burke.

The principal music halls at Coney Island and the Casino at Ulmer Park still offer meritorious vaudeville programmes.

None of the theatres have definitely announced their opening dates. The Gayety, I believe, is slated to open about the 20th inst. Harry Doel Parker will send a touring next season, is one of its early attractions.

Several papers have confounded the Miss Mora killed in a tornado July 4 with Helene Mora, the well-known vaudeville star and singer, who is spending the Summer at her cottage at Bensonhurst, this city, where she will remain until September, rejoicing Hyde's Comedians for an extended tour during 1898 and 1899. J. H. G.

## SAN FRANCISCO.

The event of the week has been the production by the Frawley co. at the Columbia of Brainerd-General Charles King's Fort Frayne, a military drama in four acts. It is an adaptation of the drama of the same name, of which General King, in collaboration with Evelyn Greenleaf Sutherland and Emma V. Sheridan Frye, is the author. While not remarkably strong in dramatic situation, the play is, nevertheless, sufficiently full of military incident to prove a great attraction to the theatre-goers in this stirring times. It has done an enormous business, people being turned away nightly. Friedlander, Gottlob and Co. decorated their house with national colors, and what with the gay uniforms upon the stage and copious sprinkling of the same among the audience the effect was peculiarly striking. The orchestra, led by a willing and every soldier there stood up and cheered when "The Star Spangled Banner" was played between the acts. There is no actual warfare in the play, which is merely an emotional drama with military setting. Edward M. Bell was manly and graceful as Captain Malcolm Leale, of the U. S. Cavalry. All this actor's character work during the three weeks of the Frawley engagement has shown careful study. His only drawback is a somewhat raucous voice. Sam Edwards made a genuine hit as Dr. Wayne, a fat, good-natured, absent-minded medic. He availed himself of some capital opportunities for comedy in passages with Loretta Fenton, an elderly spinster whom he had loved twenty years before and had lost through absent-mindedly forgetting to propose to her. This latter part was most admirably sustained by Lucille La Verne. As Helen Dauntou Madeleine Bouton showed her best work since the opening of the engagement. She was passionate, sincere and thorough; the touch of affection which carried her Diana Stockton of the week before was not there. Eleanor Carey played Marjorie Farrar, the colonel's widow, with feeling and taste. T. Daniel Frawley made a handsome volunteer lieutenant. His line, "The National Guard is where it ought to be—shoulder to shoulder with the regulars," brought down the house at every performance. General King, in a speech made on the opening night, said the words must have been prophetic, as they appeared in the original lines of the drama. John T. Burke was effectively villainous as Boyle Farrar, alias Private Grace, the abandoned son of the dead colonel. Theodore Roberts created a great impression by his character work as Crow Knife, an Indian half-breed; unfortunately his opportunity was few, as the Indian is killed early in the second act. Maude Winter and Fanchon Campbell were noticeable as Kitty Ormsby, the colonel's niece, and Ellis Farrar, while other characters were suitably sustained by R. G. Wilson, Alfred Hickman, and Thomas O'Mally. The play will run next week, with a few changes in the cast. Theodore Roberts will play Boyle Farrar and Thomas C. Leary, the Tivoli favorite, appears as Terrence Ronke, an Irish corporal, a part heretofore sustained by Thomas F. O'Mally.

The Alcazar has been doing good business with Frederick the Great, presented by Lewis Morrison and the stock co. Frank Denithorne as Baron Frederick von Trenck, Lieutenant of the King's Own Guard, made a decided hit. Gertrude Foster was graceful and pretty as Princess Amelia. Wallace Shaw was well made up as Voltaire, and Charles Bates was good as General Hulsen. The part of Colonel Wallis, an American envoy, was not suited to Wright Huntington. Mrs. F. M. Bates is too good an actress not to have been noticeable as Countess von Swartzfeld. Other parts were well sustained, but the honors of the play went to Florence Roberts, whose interpretation of the part of La Barbarina, an Italian dancer, was excellent. Her scene with Frederick, to whom she talks about himself while unaware of his identity, was deservedly applauded. The play will run next week. Faust is to follow.

Comic opera has been revived at the Tivoli and a change of bill is promised for every week. Boccaccio was the attraction 26-2 and business was averagely good. Edwin Stevens did well as Ambertuccio and made a hit with an introduced song, "These Words No Shakespeare Wrote." Phil Bronson as the cooper, Fred Kavanagh as Franco, and Stevens instilled a good deal of humor into the famous Boccaccio march. The co. was well cast throughout. Louise Royce as the poet sang sweetly. Helen Merrill as Fiammetta was recalled nightly for her rendition of "Love, the Tender Flower," while John J. Raffael looked and sang well in the part of Prince Pietro. Edith Hall made the most of what little she had to do. The Mikado will follow Suppe's charming opera.

At Morosco's Grand Carroll Johnson has been winning audiences with The Gossoon. He played his original part of Clancy O'Connell and proved that it was exactly suited to him. Of course the favorite minstrel had to depart from his assumed character and lapse into vaudeville; he introduced two con songs, "Ma Honolulu Lady" and "Take Those Preserved." Both of which were rapturously received. Maude Edna Hall played Rose and well sustained the strong and emotional character, without, however, the brogue. Landers Stevens was conspicuous as Gordon Keene, an English adventurer, the villain of the play. Other characters were well sustained, notably Anabel Gray by Lorena Atwood, Pansy Peters by Julia Blane, and Ethel Dugan and Dandy Darragh by Maurice Stewart and

H. Percy Meldon. James N. Brophy, the old Morosco's favorite, will take Carroll Johnson's place at the Grand next week. He will produce Held by the Enemy. The manager will be assisted by the direction of Fred J. Butler, who has distinguished himself in the part of the spy.

Uncle Tom's Cabin occupies the California 2-9. L. R. Stockwell, Rhys Thomas, Edith Hall, Phoebe McAllister, Jessie Shirley and others are in the cast. The Passion Play pictures have attracted select audiences at the Baldwin.

The management of Fort Frayne has received three offers to produce the play in New York city. The present engagement at the Columbia will terminate at the end of August, after which T. Daniel Frawley and his co. intend making tracks for the East. They expect to make a big hit in the metropolis with the military drama and the author modestly shares in their expectation.

A new play has been written for the Frawley co. by Edward E. Kipper and will be produced at the Columbia 18. It is, like Fort Frayne, a military drama, and is called Gallant Surrender. Great things are expected of it.

Lewis Morrison's engagement at the Alcazar has been extended to Aug. 22. On its termination the actor will go East.

Modjeska will open her touring season at the Baldwin in September. FRED S. MYRTLE.

## DENVER.

Manager Giffen seems to be determined to make his present season a record breaker and accordingly week ending July 3 he presented his stock co. at Manhattan in The Bumble Shop (the first production of this play in the city, and had the satisfaction of drawing the best business of his season thus far. The Bumble Shop is one of those interesting plays that combine literary value with their dramatic strength. We must disagree with Henry Arthur Jones and contend that his play is unreal, unnatural and filled with inherent defects, and yet we find it absorbing, interesting and wonderfully dramatic in a quiet but convincing way. And The Bumble Shop has about it a refreshing charm and atmosphere all its own. It was interpreted by the stock co. in a manner that left nothing to be desired, not a part in the play being badly acted. Robert Bosworth's Lord Clivebrook was, upon the whole, probably the best and most completely satisfying characterization he has given us. It was carefully conceived and splendidly acted, its treatment receiving an additional aid through Mr. Bosworth's delightful enunciation and physical realization of the character he portrayed. Amelia Bingham's work continues to surprise and delight us. To a part entirely dissimilar from those she has heretofore essayed in this co. she accorded a delicacy of treatment deserving of the warmest praise. Her mobile face and her freedom from decoration combined to make her a beautiful picture of a character. Emmet Corrigan as Stocach, the hard-headed, one-eyed representative of the middle classes, did fine work. His make-up and conception of the character only being equalled by the artistic manner in which he played it. Frederick Perry gave one of those splendidly accented character studies in which he shows such a mastery of his art. It was done with the intelligence and effectiveness which mark Mr. Perry's work. Madge Carr Cooke's well-known versatility was pleasantly and successfully tested, and Alfred Fisher, whose excellent work behind the scenes has been appreciated, added to his laurels by his first appearance in the cast, his Lord Clivebrook.

As a sort of emergency bill The Three Hats was played at Elitch's Gardens by the stock co. week ending 3. This farce is not a novelty here by any means, but it always amuses the people and its present production was no exception to the rule. It also served to give some of the leading members of the co. a considerable amount of experience in the line of comedy roles quite different from the line of characters usually essayed by them. George R. Edson played Sam Selwyn to perfection and Leonore Bradley as Mrs. Selwyn shared honors with Mr. Edson. Thomas W. Ross did Dibs delightfully. Mabel Bennett's acting showed considerable improvement over her former efforts and she appeared to advantage as Lottie Bithers. Mr. Wadsworth, Miss Maynard, and Miss Lovering did the little assigned to them capitally. There have been some changes at Elitch's and these necessitated the putting on of a short cast bill, which accounts for Three Hats being presented. Margaret Ross retired as leading woman June 23 and will be succeeded by Laura Alberti, who will open 4 in Ferncliffe.

The students of the Tabor Grand School of Acting, under the direction of Margaret Fealy, gave a special matinee performance at Elitch's Gardens 3. A triple bill, consisting of Bubbles, The Violin Maker of Cremona, and Nan the Good for Nothing, was presented. Prominent among the young people participating were Maud Fealy, Arthur Young, Violet Preston, Claude Gilbert, Lydia Dickson, and Donald Clark. Margaret Fealy has made a pronounced success of her school, and the entertainments given by her are always enjoyable and marked by a freedom from amateurishness which is to be strongly commended.

Mrs. John Elitch, Jr., with that characteristic big heartedness for which she is famous, has arranged for a testimonial benefit for Comedian R. E. Bell, which she intends shall be the amusement event of the season. Mrs. Elitch has tendered the entire proceeds of Elitch's Gardens upon the afternoon and evening of 28, and that she will make the benefit an unqualified success goes without saying.

Jessie Izett and Hugh Ford, so well and favorably known in this city, arrived here 4 from St. Louis, where they have been playing in a stock co. They will play a short preliminary Summer engagement in this city with Cupid as stage-manager, and shortly before the commencement of the Fall season will, I hear, appear in that time honored favorite, The Honeymoon. The hosts of friends of these clever young people will welcome their return to the city.

Chutes Park is well patronized and the scenic railway, which is now in operation, has proven a great success. F. E. CARSTAPHEN.

George Primrose and Lew Dockstadter will be off for the lakes and Thousand Isles on Mr. Primrose's naphtha yacht in a few days, to take a short vacation before rehearsals are called for the Great American Minstrels, which will begin its tour early in August at Utica, N. Y. These gentlemen, true to the early copybook maxim of "complete work before indulgence in play," have finished all preparations for their big organization. Matters are now in such order that the company could commence touring at once if it were found necessary. The entire company has been engaged, the route booked and an immense quantity of paper put in readiness by James H. Decker, their able manager.

## E. D. STAIR'S NEW THEATRE.

The new theatre being completed by the consolidated street car lines of the city, for Frank Burt has been added to the circuit of popular theatres controlled by E. D. Stair. The building is situated two blocks from the Jefferson Hotel. The stage is on a level with the street, 35 feet deep and 60 feet wide. The ground floor seats 532 parquette and circle, and the boxes, which are large and spacious, are on a level with the gallery and hold in proportion. All attractions booked by Mr. Stair for Toledo will be played at the new theatre.

## CORRESPONDENCE

## ARIZONA.

PHOENIX.—PARK THEATRE (Fred W. Mussey, manager): Chase-Daniels Stock co. continued June 27-2 to good business and gave satisfaction to patrons.

## CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Carl Marten's Opera co. in a most pleasing production of Faust drew fairly June 27-2; Micholenti, a favorite here, appeared in the title role. The Mikado and The Mascot 4.—BURBANK THEATRE (John C. Fisher, manager): The Belasco-Thall co., assisted by Oliver Oliver and Lester Longman, gave a most enjoyable performance of A Social Highwayman 2-3, drawing well. Gloriana July 4.

## CONNECTICUT.

NEW HAVEN.—ITEMS: The theatres at Light-house Point and at Savin Rock are drawing crowds these warm days and giving excellent performances. The famous diving elks, "King" and "Ringletta," created a veritable sensation at the Rock and their forty-foot dive was witnessed by thousands. The vaudeville was first-class, the pantomime of Humpty Dumpty well given.—At the Light the Musical Comedy co. delighted all who heard their pleasing entertainment. Boston Comedy co. 4-9 are meeting with success.—At Harmonie Hall 29 Mary Dudley Burke, assisted by her pupils, gave a most enjoyable evening of great prominence, and little farces before an audience that filled the hall to overflowing.—W. Vernon Somers and Miss Reynolds are busily at work coaching the cast for the comedy by Mrs. Harrison to be offered next week.—Sara Converse, who has been here with her mother since the closing of Made Adams' season, will leave 15 for Larchmont, to remain through July and early August.—George Peterson, treasurer of the Hypocrite, is at Manhattan Beach for a week. Dr. and Mrs. Breed, of the Grand Opera House, are on the Massachusetts coast for the month of July. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Sol Davis Comedy co. 2-3 finished with All the Comforts of Home, which was presented in a highly creditable manner; business was fair. The Madison Square Opera co. is presenting The Mikado and Pinafore 4-9; the co. is composed of well-known people and their efforts are well received.—ITEMS: Manager Parsons will close his theatre 9 until the regular fall season.—The article in The Mirror concerning the serious illness of Helen caused much genuine regret here among the many who have personally met her, all of whom she charmed with her cordiality. At the time of her first visit to Hartford she was comparatively little known, but those who witnessed her performance recognized her worth. Among them was City Editor Frederic C. Penfield, of the Courant (afterward Vice-Consul at London and Consul at Cairo). Mr. Penfield was so much impressed with Helen's talent that he played her in several New England cities and at Holyoke under his direction. She made a contract with Arthur B. Chase, of the local Opera House, to manage her tours throughout the country, which Mr. Chase did for several seasons, bringing her into great prominence and as a result of his successful guidance when they severed their business relations both had amassed snug fortunes. A. DUMONT.

WILLIMANTIC.—ITEMS: Charles S. Abbe, of Roland Reed's co., was agreeably surprised 1 by a party of friends from this city and South Windham, and was presented with an elegant silk umbrella. The incident used this means to repay the actor for his assistance in preparing and producing the play recently given in Franklin Hall by them. Mr. Abbe entertained his guests delightfully with his clever impersonations and Mrs. Abbe served a luncheon.

## IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Local concert June 29; well-filled house. The Prodigal Father 1; good house; good co.; fine specialties. After the performance the co. was entertained by the Elks at a social session.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): The Prodigal Father 4.

## ILLINOIS.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): With the thermometer in the nineties Robert Mantell presented his stock co. at home 2, closing the season.—ITEMS: Maud Dennis is spending the Summer here with her mother.—Manager Jones has made many excellent bookings for the coming season.—The annual meeting of the Opera House Association was held 2. No changes were made in the directory.

DIXON.—OPERA HOUSE (F. A. Trueman, manager): Ferguson Brothers' Concert co. June 26-5 in His Excellency Under London Lights, Outwitted, Our Boys, and Charley's Aunt; fair business; satisfaction given.

## INDIANA.

NEW ALBANY.—WILLARD THEATRE (Charles Willard, manager): Manager Willard expects to open Sept. 10 with Alone in Greater New York, to be followed by Katie Putnam 24.—ITEMS: R. V. Prosser returned home 5 after a protracted visit to French Lick Springs. Mr. Prosser has resigned with A. L. Field's Minstrels.—Monte Lewis, of the Graham-Earle co., has been directing the rehearsal of Among the Breakers, which will shortly be produced by a local dramatic club.—Ned O. Risley and John Robinson have joined forces and will enter vaudeville, presenting a sketch by Mr. Risley entitled Rag Time.—Phil W. Peters has signed to appear in repertory with the comedians under the management of J. H. Dobbin. Season will open at Memphis, Tenn., early in August.—Walter Tuley Floyd has gone to Indianapolis to attend the I. A. W. meet.—The local Elks will give a floating musical dance on the Ohio Aug. 2. W. L. GROVE.

## KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): R. C. Albert's vitascope co. 4-9.—GARFIELD PARK (John Marshall, manager): The excellence of the music and the utter dearth of all other outdoor amusements are two cogent reasons for the continued crowds at the concert by Marshall's Military Band. The vitascope Opera Play pictures, which have been such an attraction, will also continue a while longer.

WICHITA.—AUDITORIUM (C. W. Ritting, manager): Madison Square Theatre co. June 27-2; good performance and business.

## MAINE.

PEAK'S ISLAND.—THE GEM (Byron Douglas, manager): School 49 has proven another success; the costumes are especially fine; large houses.—ITEMS: Bert H. Dingley, musical critic of the Lewiston Journal, was at Peak's Island June 4 as the guest of Director Callahan, of the Gem Orchestra.—Carl Leoprop, treasurer of the Boston Howard Athenaeum, was in town 4. He is on his wedding trip, cruising along the coast, en route for Bar Harbor.

OLDTOWN.—CITY HALL (Gates and Getchell, managers): Spears Comedy co. June 30-2 pleasantly entertained good audiences with A Royal Slave, Only a Jay and Faust; Maude Madison in her kaleidoscope dances scored a hit.

CAPE ELIZABETH.—MCCULLUM THEATRE (Bartley McCullum, manager): Second week of A Soldier's Sweetheart 19 to phenomenally large business; W. H. Pascoe and Lisle Leigh are at their best. May Blossoms 11-14.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): New England Home 9, Joseph Green co. 11-14.

## MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE: The Andrews Opera co. opened for four weeks 4. They ought to prove an excellent drawing card and undoubtedly will as soon as they become recognized. The Pirates of Penzance was the first bill, with George Andrews, F. W. Walters, and Myrtle French in the

## L. GOLDSMITH, JR.

leading roles.—ITEMS: The Royal Japanese Midgata, Sam Lucas' Jubilee co., and Weymouth's White co. are entertaining at Willow Dale 4-9, and J. W. Gorman's Ideal Minstrels are doing the same for Glen Forest.—At Keith's Boston playhouse week of 27 our Ida Marie Rogers met with much favor singing the charming baby songs that won her so much praise during the last tour of The Dazzler.—Jennie Lind Lewis has been ill, but is about once again. OSMY A. COURT.

SPRINGFIELD.—NELSON THEATRE (P. F. Shea and Co., managers): The Sol Davis co. returned from Hartford 4. A. S. Lipman's new comedy, A Friend of the Family, a play replete with sparkling dialogue, but having hardly enough dramatic action to enthrall an audience, was presented 4, 5. All the Comforts of Home 6, 7. The excellent cast, including A. S. Lipman, Charles Bowser, Ellenore Carroll, Lilla Vane, and Taylor Grassville, would be difficult to improve upon. The Late Mr. Jones was given 8, 9. Madison Square Opera co. 11-14.—ITEMS: Manager Davis will make Springfield his headquarters this Summer, having hired the New Gilmore for a month to rehearse his co. and build his scenery for the coming season. He will present a repertoire of standard comedies and part of his present Summer co. will be with him.

## MICHIGAN.

GRAND RAPIDS.—POWERS OPERA HOUSE (O. Stair, manager): Cummings Stock co. put on Captain Swift June 30-2; the play was pleasing and offered Ralph E. Cummings an opportunity for a more serious line of work. As the adventuresome, good-hearted Wilding he was in his element. The Nominee 3, 4 proved a splendid comedy, brisk in action, funny in situation and bright in dialogue. Mr. Cummings took splendid care of Jack Medford, while the Leopold Bunyan of Harry Gladwin was praiseworthy. The mounting of the plays continues excellent and adds much to the completeness of the productions. Business has been fair thus far, notwithstanding the hot weather. A Social Highwayman 6-9.

OSWEGO.—SALISBURY'S OPERA HOUSE (Burt Brewer, manager): Simon Comedy co. 4 to 4th house, presenting My Mother-in-Law.—CALDONIA PARK CASINO (I. D. H. Ralph, manager): Simon Comedy co. opened for a week 5 in My Mother-in-Law.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Courtleigh Stock co. presented A Matrimonial Blizzard and In Honor Bound to two crowded houses 4. The late Mr. Castello 7. A Harvest of Sin 8.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Clint G. Ford co. June 27-2; fair performance; light business.

NILES.—OPERA HOUSE (H. Gundzberg, manager): Texas Quaker co. 18, 19.

## MINNESOTA.

PARIBAUT.—OPERA HOUSE (C. E. White, manager): War-graph 4, 1. Cauffman Stock co. canceled.—ITEMS: Manager Charles E. White will leave for New York on the 15th inst. to book for the new Interstate circuit, which will comprise Decorah, Charles City, and Mason City, Iowa; Albert L. Oatonna, Faribault, Waseca, and St. Peter, Minn.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): William Owen co. in Romeo and Juliet, Faust, David Garrick, The Merchant of Venice, Richelieu, Ingotmar, and Othello, June 20-25; fair houses; audiences pleased. Marks Bros. 4-9.

OWATONNA.—A. A. D. O'RILEY & Co. (Hoefler and Smorch, managers): Hoefler Stock co. June 27-2 to good business; performances made good impression.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Al. Field's Colored Minstrels Aug. 18.

MAKATO.—THEATRE: Jack Hoefler, manager: Hoefler Stock co. (return date) 4-9; fourteen hundred paid admission 4.—ITEMS: Sousa's Band will open the regular season in September.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Edison's projectoscope presented the June 28; good performance to fair house. Return date 6.

WINONA.—OPERA HOUSE (J. Stralishka, manager): Robert B. Mantell June 30 in Monbars to a big house.

## MISSOURI.

ST. JOSEPH.—CRAWFORD THEATRE (E. T. Bingham, manager): The Morris Bell Opera co. (third week) drew good houses June 27-2 and the theatre proved to be the coolest place in town. The last week of their engagement, 4-9, La Mascotte, Olivette, Fr. Diavolo, The Mikado, The Chimes of Normandy presented.—ITEMS: H. L. Cleveland, the genial press agent of the Bell Opera co., has done double duty during the engagement here, owing to the sickness of the musical director, Mr. Cleveland having filled both positions.

## MONTANA.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): The Buchanan co. June 27-2; fair houses.

HELENA.—MING'S OPERA HOUSE (John W. Luke, manager): Ysaye, Lacharme and Gerardi June 21; performance excellent; crowded house.

## NEBRASKA.

BEATRICE.—ITEMS: F. E. Griswold's Uncle Tom co., under canvas, to capacity of tent June 28.—Colonel John H. Holladay, late of the Mackay Opera co., is considering an offer from the Morris Bell Opera co. He is also contemplating an association with W. S. Cole, of this city, in a minstrel venture.

## NEW YORK.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Knickerbocker Opera co. opened its Summer season 4 and notwithstanding the busy celebration presented the June 28, a performance in a delicately smooth and artistic manner. All the leading parts were well sustained. A fair-sized house greeted the co. the opening night, and attendance was increased each evening. Cavalier Rusticana and The Lovely Galates 7-9.—ITEMS: Hall of F. Hathorn, manager: House is undergoing its yearly renovating and many improvements are being made. Manager Hathorn hopes to bring this playhouse back to its old-time popularity.

ALBANY.—LELAND OPERA HOUSE (F. F. Proctor, proprietor and manager; J. Austin Fynes, general manager): Waite Opera co. began their third and final week 4, when they sang Two Vagabonds in the afternoon and Fra Diavolo in the evening to big business. The week's repertoire includes Mariana, The Bohemian Girl, Olivette, Said Pasha, Paul Jones, and Cavalier Rusticana. At each performance ices were served, and photographs of Miss Morella and Miss Moore, the two sopranos of the co., were distributed.

ROCHESTER LYCEUM THEATRE (A. E. Wolf, manager): The stock co. appeared in Jim the Penman before a large and well-pleased audience 4-9. Lady Windermere's Fan 11-15.—COOK OPERA HOUSE (J. H. Moore, manager): From-Frou was presented to large houses 4-9. The work of the stock co. was highly commendable. Moths 11-16.

## NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. F. Walker, manager): Pearson Stock co. 4-9. ALBION THEATRE (L. L. Ladd, manager): Pearson Stock co. June 27-2 in The White Squadron, The Police Patrol, The Land of the Midnight Sun, The District Fair, The Mid-







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**LOUISE in TWO ORPHANS.**

Miss Almosnino as Louise, the blind orphan, repeated her former successes, and added to her reputation as an excellent actress of great versatility. — *Post, Pitts.*

Laura Almosnino gives her friends a pleasant surprise in her remarkably strong work as the blind girl, Louise. She does not overact; her quick, almost imperceptible groping, lightly touching every object in her path, and her natural sudden stumbles over obstructions were all naturally done. — *Times, Pitts.*

The character of Louise, the blind girl, always appeals strongly to the feelings, but in the hands of Miss Almosnino it is very affecting indeed. Her work betrays the evidences of the most conscientious study, and she lives the part. — *Commercial Gazette, Pitts.*

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Late of Hoyt's "A Contented Woman," The Corbett-Fitzsimmons Veriscope Pictures, Eliza R. Spencer, American Comic Opera Co., etc., etc., and for three years president of the Lyceum Theatre, Cleveland.

Mr. Goodhue's new comedy will shortly be produced in San Francisco by Mr. Daniel Sally

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Lillian Lawrence as Lydia Ransome added another charming impersonation and gave the characteristics of the impetuous Southern girl with admirable effect. — *Boston Herald, July 8, 1898.*

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## THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

Among the engagements for the big Shakespearean and other revivals to take place at the Suburban, St. Louis, are Minnie Seligman, Nettle Reed, Grace Henderson, Marion Elmore, Edmund D. Lyons, Henry Jewett, Lawrence Hanley, Frank Losee, Beaumont Smith, Oscar Figman, Charles Collins, and Malcolm Williams. The season opened on Sunday with an elaborate production of *The Merry Wives of Windsor*. Edmund Lyons appearing as Falstaff and Minnie Seligman and Nettle Reed as the merry wives. Productions to follow are *A Winter's Tale*, *The Tempest*, *A Midsummer Night's Dream*, *The Lady of the Lake*, and *Gilbert's The Palace of Truth*. The entire productions are under the direction of Edmund D. Lyons.

*A Night in Havana*, a one-act play by Edgar Selwyn, was successfully produced by the Stuart Stock company, at the Cook Opera House, Rochester, June 27. The author appeared in a leading role and won two enthusiastic curtain calls. The play was mounted with special scenery, showing an effective view of the harbor and defenses of the Cuban capital. In commenting upon the play all of the Rochester critics spoke favorably of Mr. Selwyn's work. The scene is in Havana during its siege by the American forces. Mr. Selwyn appeared as the hero, Jack Ford, a seafaring Yankee sailor who takes refuge in a seafarer's boudoir to escape his Spanish pursuers. Jessie Bonstelle played the seafarer, Mr. Lewis was a Spanish cavalry officer, and Grace Mae Lamkin had a congenial role as Señora Morez. Manager A. H. Stuart reports large business, and believes that he will enjoy one of the most successful seasons in the history of Rochester theatricals.

Frederic Conger has been engaged as stage-director for the Stuart Stock company, at the Cook Opera House, for the remainder of the summer season. Horace D. James has resigned from this company, and will spend the summer at Bath Beach.

Georgia Waldron resigned from the Lyceum Theatre Stock company last week, and succeeded yesterday by Rose Stahl. Miss Waldron met with much success with the Lyceum company, but found that after her long season with At Piney Ridge the strain of daily performances during the excessively warm weather was too great for her. She will remain in New York for two weeks, going from here to her summer home on Long Island. Will J. Dean has also resigned from the Lyceum company.

Laura Almosnino, in Kate Claxton's famous role of Louise in *The Two Orphans*, which play was last week's production by the Avenue Theatre Stock company, Pittsburg, was remarkably successful, her work being pronounced both strong and natural. Hugh J. Ward gave an original portrayal of Pierre, and W. A. Whitecar was most satisfactory as Jacques. The other roles were handled by Margaret Dibdin, Ernest Hastings and the rest of the company. For this, its eighth and last week, the company is presenting *The Bella*.

The Courtleigh Stock company continues its successful career at Wood's Opera House, Bay City, Mich., playing to the capacity of the house at every performance. July 4 a double bill was given, consisting of Edward McWade's one-act comedy, *A Matrimonial Bazaar*, which was creditably acted by Margaret May and Mr. McWade. In *Honor Bound* followed. Specialties of a pleasing nature were given by James F. Kelly and Dorothy Kent. The late Mr. Castello was given July 7, and was followed by *A Harvest of Sin* on Friday and Saturday.

E. L. Sackett, late manager of Frederick Warde, and Arthur F. Warde, last season manager of The Nancy Hanks, have organized the National Stock company to play Minnesota, Wisconsin and Michigan cities during the summer. The opening was at West Superior, Wis., July 6. The active members of the company are Charles Hallock, Russell Bassett, John Daly Murphy, Bevel Germaine, Frank Riddell, J. Stanley Davies, Thora Odegar, Mabel Trunnell, Beatrice Wheeler, and Edith Talbot.

A new stock company headed by Frederick Murray and Pearl Eyttinge opened at the Palace Theatre, Boston, July 4, in *Monte Cristo*, to immense business. The company is a very capable one, comprising the following people: William Kitts, Wilbur Cristie, Arthur Evans, Burt McCan, Fred Biglow, Addie Farrell, Emma Bullard and others. This week the company produces a new Spanish war drama, especially written by Mr. Murray. A. A. Busker is the business-manager of the company.

The following people have been engaged by Manager M. J. Jacobs for the Columbia Theatre Stock company, Newark, N. J.: Victory Bateman, H. Coulter Brinker, William Lytell, Robert Neill, and Amy Stone.

The Neill Stock company closed a very successful season of four weeks at the Grand Opera House, St. Paul, July 9. The company went to Winnipeg, Can., for a three weeks' engagement, opening yesterday. Mr. Neill will then give his company a week's rest and an outing at Leech Lake, before returning to fill at engagement at the Twin Cities.

Ethel Browning has been engaged by R. L. Giffen for his Manhattan Beach Stock company, Denver. Miss Browning, who was a member of the Shubert Stock company, Syracuse, which closed its season June 25, has been resting for a few days. She will stop at Chicago while en route to Denver.

Emmett C. King has closed a five weeks' engagement with the Great Northern Stock company, Chicago, and is visiting his parents at Joplin, Mo.

Bertha Creighton, late leading lady for Sol Smith Russell, has returned from a successful season of stock work in Toronto and Detroit. Among her strongest successes were *Mrs. Seabrook* in *Captain Swift*, *Emeralda*, and *Camille*, the last-named receiving unstinted praise from press and public. Miss Creigh-

ton is considering a very flattering offer from a prominent manager to star the coming season, and also a position as leading lady for a big New York production.

Kendal Weston has been engaged by S. S. Shubert as leading man and stage-director of his new stock company, to open at Troy, N. Y., in September. During July and August Mr. Weston may head a company to give performances at various summer resorts.

Bay Whipple and Harry Fisher joined the Hoefler Stock company at Owatonna, Minn., June 27.

The Cameron Clemens Stock company closed at Youngstown, O., July 1.

C. Garvin Gilmaine is heading a stock company at the Opera House, Jacksonville, Fla., and presenting a repertoire of plays for the entertainment of the soldiers stationed at that city.

Donald P. Bowles has been re-engaged by Mordaunt and Block for their stock company for next season.

The Summer Stock company at Elitch's Gardens Theatre, Denver, Col., is still holding its own in spite of the formidable array of other summer attractions. The Fourth of July performances were witnessed by the largest audiences ever before in the history of the place. Ferncliff was the attraction, and was splendidly rendered by Walter Edwards, Harry Leighton, George R. Edson, Thomas W. Ross, De Witt C. Jennings, W. N. Wadsworth, and Laura Alberta. Leonora Bradley, Daisy Lovering, and Meta Maynard. This week *The Social Swim* will be presented, to be followed by *Christopher, Jr.* The settings and embellishments of the different plays reflect great credit on the liberality of Mrs. Elitch and upon the judgment and superior taste of the veteran but up-to-date stage-director, George R. Edson.

*Sinless Sinners* is the title of a new "matrimonial" comedy, produced the week of June 27, by Byron Douglas' Stock company at Peak's Island, Me. It is said to have made a hit, the theatre being filled every afternoon and evening with fashionable audiences. The press of Portland was unanimous in praise of the comedy and predicted a successful future for it, one paper saying that it ought to run a whole season on Broadway. Howard P. Taylor, the author, who staged the piece, returned to the city on Sunday last, and expressed his satisfaction at the results of the production and the manner in which it was handled by Mr. Byron's company. The plot hinges upon the infidelities of two young married couples, who agree to disagree and separate forever, each being indifferent to the simple formality of a divorce, believing they "have had enough," and never expect to marry again. By a concatenation of circumstances a few years afterward husband No. 1 and wife No. 2 meet, fall in love, and are married—the same experience attending husband No. 2 and wife No. 1. Each of the four had heard that his and her spouse had passed to the proverbial bourne, and each, of course, felt at liberty to marry again. Other circumstances, which the author gives a ready excuse for, throw the quartette together, and the amazement of each husband and wife can be imagined when they find themselves belonging to somebody else, and still legally married to their first spouses, all believing that they have committed bigamy. Confusion reigns as a consequence. A good legal spirit, a mutual friend, well posted on the divorce law, interferes and sets things right, to the satisfaction of the players and audience.

Mr. and Mrs. Robert Rogers (Louise Mackintosh), by the Valentine company, controlling two theatres in Columbus, O., and one each in Indianapolis and Toledo, for the stock company.

## ENGAGEMENTS.

Allie Gilbert and William Lorraine, by Fred Peel, for Casey's Wife.

Richard Gorman, re-engaged for Gayest Manhattan.

Arthur Ellery, for Kennedy's Players. Rehearsals began at Red Bank, N. J., yesterday.

George Parady, re-engaged for his fourth season as musical director of the Knickerbocker Theatre.

Henry Stockbridge, to support Margaret Anglin on her summer tour with Christopher, Junior, and The Mysterious Mr. Bugle.

Fred G. Hearn, for David K. Higgins' At Piney Ridge.

Johnnie Le Ferre, re-engaged for Kelly and Mason's Who Is Who company.

Phil Fischer, as business representative for Murray and Mack in Finnegan's 400, opening at Theatre Royal, Montreal, Can., Aug. 15.

F. A. Yelvington, re-engaged by J. H. Wallick for the leading heavy part in *When London Sleeps*.

Manager W. B. McCallum has engaged for McSorley's Twins: Bobby Gaylor, Burt Wesner, G. D. Johnson, Harry M. Barlow, Frederick Knight Logan, Arden B. Cline, Bertha Boardman Elton, and Little May Hoy.

Horace Grant, manager of the Jean Reynolds Stock company, has engaged C. Harold Lischer for second comedy, and Chris Linderman for juveniles.

Harry Hardy, last season business-manager for Shore Acres, has been re-engaged.

Walter Creighton, for the Grand Opera House Stock company, New Orleans.

Dan Daly has been signed for next season by the George W. Lederer company, to star in *The Belle of New York*.

Herbert Dillea, musical director, for E. D. Stair the coming season.

Mrs. W. G. Jones, for a prominent part in the new Russian play, *Vladimir*.

Alfred H. Hastings, for leading business with Kennedy's Players. Manager Loveland has purchased from Garland Gaden the rights to Owen Ferree's comedy drama, *The Young American*.

Frank S. Arnette, last season business-manager of the Boston Grand Opera House,

has been engaged by Manager Edward C. White to go in advance of Joseph Arthur's comedy-drama, *On the Wabash*. This will be Mr. Arnette's first experience with a dramatic company, as for seven years previous to locating in Boston he was in advance only of operatic organizations.

W. W. Lanthorn, as musical director for *A Contented Woman*, with Belle Archer.

Edward C. White has engaged a strong cast for Joseph Arthur's *On the Wabash*, including Edwin Mordant, late of Shenandoah, and Marion Ballou, now of the Castle Square Stock company in Boston. The tour will not include a single one-night stand.

John Fields, Jr., has signed with Manager James D. Flynn, to play the tough boy in Murray and Mack's Finnegan's 400.

Edward J. Heron, with Evans and Mann's production of *The French Maid*, opening in September at the Herald Square Theatre. Mr. Heron and Claude Gillingwater will play a farewell engagement in vaudeville over the Keith circuit, opening in New York Aug. 1.

Stuart, the present exponent of Queen Isabella, has signed the following for his 1492 company: Neil McNeil, Terry and Elmer, Trocadero Quartette, and Madge Davenport.

C. J. Walker, as advance representative for Charles H. Yale's new production, *The Evil Eye*.

Managers Blondell and Fencsey have signed the following for *A Cheerful Idiot*: The Le Roys, Professor Williametti and his comedy dogs; Alma Howard, and Day and Vestal. The company will number twenty people, headed by Edward and Libbie Blondell.

Alfred Bradley, as general agent for H. B. Sire's attractions.

Owing to Clarence Handyside's not being able to sign for the entire season with Devil's Island, he has been replaced by Ralph Delmore. Mr. Wallick is not engaging the company for the New York run only, but for the entire season's tour of the piece.

Raymond Finlay, to play the part of Johnny Wise, an inventor, in *The Air Ship*.

Gussie Gardiner, who played leading juveniles with Pete Baker's company last season, has been engaged for the summer at Bergen Beach.

Lizzie B. Masters, for leading woman with Humanity. Miss Masters is spending the summer at her home in Alton, Ill.

Emily Lascelles, for leads with E. P. Sullivan. She is studying her new roles at the Yorkshire House, Asbury Park.

Katie Putnam has been specially engaged for the part of Bosay in *A Texas Steer*. Miss Putnam made a decided hit in the part last season.

The following have been engaged by Jules Murry for next season: C. F. Lorraine, Harry M. Blake, George W. Hamler, Thomas R. Beaty, W. W. Crimans, F. V. R. Birdsell, Frank Hurst, Elbert Couch, J. S. Dawley, Frank E. Baker, A. W. Brown, Selby Tapsfield, O. G. Hook, Thomas Slattery, Wallace Munro, Florence Roberts, St. George Hussey, Aileen Bertelle, Cyril Norman, Minnie Church, Anna Kerselle, Mrs. Selby Tapsfield, and Nina Lawson.

William Gill, by Edwin Mayo, to play his old part, Major Swan, in *Pudd'nhead Wilson* next season.

Mark Murphy, for Casey's Wife.

Tony Williams and Ramie Austin, for Blaney's Female Drummer.

Fred W. Peters, for a leading part in George Broadhurst's *Why Smith Left Home*.

Recent engagements for the Kelly and Mason company in *Who Is Who* are Helena Addis, one of the Addis Sisters; Charles A. Pusey, Nellie Maskell, and Margaret Ashton. Kelly and Mason will commence their season at Mt. Clemens on Aug. 16.

Eugene Ormonde, Wright Kramer, and Annie and Kate Blanche, for the Valentine Stock company.

Walter Macnicol, as manager, and Dan McCollough, as advance agent, with Humanity.

Will D. Corbett, for leads, with Corse Payton's Stock company.

Wilbur M. Bates, by the Liebler company, as business-manager for Viola Allen.

Louise Montrose, Charles A. Prince, musical director, and Emma Lewis will be seen with Ward and Vokes in *The Governors*.

L. Maurice, for the past three seasons musical director with Andrew Mack, has signed with H. B. Sire for the starring tour of *Sav Bernard*.

Mark Ellsworth, to play the character, heavies, and manage the stage, with James O'Neil.

Lottie Wade, for Dagmar, with At Piney Ridge.

Roy Fairchild, for light comedy, and Sadie Ward and George Denton, for characters, with Other People's Money.

Viola Bancroft, by Lincoln J. Carter, for the leading role in *The Heart of Chicago*, for the California tour.

Jennie Reiffarth, specially engaged by Jacob Litt, to play Rebecca Levinsky in Casey's Wife for next season.

Lola Yarrisse, for soubrette and ingenue roles, with the Elroy Stock.

Robert A. Bennett, for *Sowing the Wind*.

George M. Fenberg, for musical director at Avon Beach Park, near Cleveland, on Lake Erie.

Fred Rashland, of Rashland and Leslie, has abandoned his repertoire tour to accept an engagement with *The Air Ship*. The season opens early in August. Mr. Rashland will play several vaudeville dates before the tour of the piece begins.

Fraser Coulter, for Jacob Litt's production of *Sporting Life*.

John A. Lane and Lester Lonergan, for Madame Modjeska's company.

Ada Zell, for the role of Sylvia, with Hanlon's Superba.

Bertha Waltzinger and Maud Hollins, for Jeff De Angelis' Opera company.

Coronna Ricardo, for leading woman, with Robert Mantell.

## REFLECTIONS.

Aubrey Boucault has fully recovered from his recent accident at the Herald Square Theatre. The results of the mishap were less serious than his friends had anticipated.

Ella Dunbar Polachek was obliged to cancel a two weeks' engagement owing to the death of her father, R. B. Craddock, of Richmond, Va.

Edna Wallace Hopper's big bay horse ran away with the actress' sarray last Tuesday. The vehicle swung squarely against a lamp post, smashing a letter box and scattering the letters all over the street.

There is nothing like advertising, and for the profession of the theatre there is but one medium. That medium is *THE MIRROR*.

L. E. Tiemann, for many years manager of the Belleville, Ill., Opera House, has resigned, and will be succeeded by Mr. Otto E. Eckhardt. The theatre hereafter will be called the Anheuser-Busch Opera House.

Manager John C. Graham, of the Opera House, Provo, Utah, wires *THE MIRROR* that the Spooner Dramatic company, after two weeks of successful business at his house, opened its third week there on July 4 to standing room only.

Miller and Steel, managers of a new enterprise, entitled America's Dramatic Sensation, have received the following plays for production: *Spanish Traitors*, *The Black Eagle*, *Fatal Wedding*, *The U. S. Mail*, *Prince of Russia*, *The Counterfeiters*, *The Tread of the Flame*, *The Great North*, and *The Battle of Life*. The season will open Aug. 30. The following have been engaged: Lester Walter, George L. Kennedy, O. Lawrence Jenkins, Robert T. Tacker, Harry Jenkins, Albert Von Toska, Lyrene Radcliffe, Mac Russell, Alma E. Lewis, Laura Taylor, Thomas Shepard, and Phares W. Wolfe.

Harry C. Gibson, of the old team of Gibson and Ryan, will star this season in his own farcical comedy, *A Joll- Irishman*, under the management of Charles De Vaux. Owen Ferree has routed the tour for the principal cities. Manager De Vaux writes that he anticipates success for the venture, as Mr. Gibson has an established reputation as a clever Irish comedian.

A card in *THE MIRROR* frequently accomplishes what a whole season of letter-writing will not accomplish.

Maud Adams' season will open on Sept. 5. Rehearsals will begin Aug. 29. The company will remain almost without exception the same as last season.

The Excelsior Dramatic Circle, of New Orleans, produced Charles Townsend's comedy, *The Doctor*, at Thomas's Hall, June 24 and 25. Those who appeared were Charles E. Allen, Ernest Voizin, Jr., George Peyronnin, F. D. Charbonnet, Jr., James Marron, Sidney Cambias, Alvina Johnson, Millie Schehr, Irene Woods, Pauline Eagan, Nellie Preissig, and May Eagan.

Manager H. F. McGarvie, of the New Grand Theatre, Salt Lake City, has been appointed director of special days and special features of the Trans-Mississippi and International Exposition at Omaha. Mr. McGarvie has had many years' experience in the handling of large amusement enterprises.

Berry and Hughes state that through the kindness of W. S. Cleveland they have been released from their contract with the Cleveland and Wilson Minstrels and have signed with Rice and Barton.

If a three months' advertisement in the "Managers' Directory" of *THE MIRROR* costs \$14, and the advertiser books but two companies as a result of the advertisement, the investment would be profitable. Much better results are realized every week, especially to managers who advertise by the year. The yearly advertiser, of course, gets a discount.

Ethel Fuller, who is visiting friends in Newburg, had the misfortune, while bicycling, to wrench her knee severely last Wednesday. The accident will confine her to her room for at least two weeks.

Jean Reynolds will open Aug. 22 in an entirely new repertoire. Manager Horace Grant will direct her tour.

Mr. and Mrs. Odell Williams, having closed their season with *The Heart of Maryland* at the Adelphi Theatre, London, have left England for a fortnight's recreation on the Continent. They will play a short engagement at the Tivoli Music Hall, London, and sail for America July 14. Mr. Williams will, on his return home, resume his contract with Manager W. A. Brady, to play Squire Amasa Bartlett in *Way Down East*, opening at the Tremont Theatre, Boston, early in August.

The booking of McSorley's Twins has been entrusted to G. D. Johnson, who will go in advance of the attraction. The season will open about Sept. 1. Wilmer and Vincent have entirely rewritten the piece for Manager McCallum.

When a local manager may reach every traveling manager in the country through an advertisement in the "Managers' Directory" of *THE MIRROR* at small cost, there is no reason why he should not book a full list of attractions without trouble.

J. F. Boyle, who alternated the basso roles with Eugene Cowles with The Bostonians last season, is singing with the Woodside Park Opera company, of Philadelphia.

The King Dramatic company has arranged for *The Cherry Pickers* for the coming season. This organization will also present *Hands Across the Sea* and *War of Wealth*.

W. M. Moager, of Calistie, Pa., sends *THE MIRROR* a copy of an old playbill of the Baltimore Theatre, dated Oct. 28, 1807. Jefferson, Warren, and Master Barrett, "the young American Roanins," are among the conspicuous members of the cast.

Eugene O'Rourke met with a painful accident last Wednesday while boating on the Harlem River. He was passing under High Bridge when a small stone, thrown from the bridge, struck him on the head and cut an ugly gash in the scalp.

Virginia Earl, Paula Edwardes, Herbert Gresham, and James T. Powers, of Augustin Daly's company, sailed for England last Wednesday, to study the London production of *The Greek Slave*, the new musical comedy which is to be done here at Daly's Theatre in the Autumn.

Only theatre in Latrobe, Pa., is Opera House. Good open time. Write WILL SHAW-WALTER, Manager.



## STUART ROBSON'S SUMMER HOME.

Stuart Robson's beautiful new house at Water Witch Park, N. J., is the prettiest of all those occupied by stage folk in the vicinity of Navesink Highlands, which numbers in its theatrical colony Neil Burgess and Nellie MacHenry. The Robsons have chosen an ideal spot for their new home, for they have built it on the top of a hill from which one looks out across the broad Atlantic, while back of the cottage towers a heavily wooded hillside which is part of the estate.



Water Witch Park is in the newer part of Navesink Highlands, and a twenty-minute drive from the station brings one up a winding, narrow road, when, with an almost startling suddenness, the new house comes into view. The painters are still putting the final touches to the woodwork, and Mr. Robson explained to me as he drove me up the hill that I was the first visitor, for they have only been there a week and are waiting to have everything finished before letting any of their friends see the new house.

The house is built from the designs of an architect who has not only planned but has realized his plans for an ideal Summer home. Its broad terrace and upper balcony, which stretch across the entire front of the house, being curved in a half circle above the road, form a unique feature and one that adds greatly to the first view which one gets of the place on making the sudden turn of the road.

The terrace has five great white pillars upholding the upper balcony, and no steps lead up to it, for the carriage drive extends round to the back of the house, where a *porte cochere* shades the doorway. The house is painted white, with a finish of the most delicate green on doors and the under roof of the terrace, making it an ideal lounging place. Here on big bamboo lounging chairs and couches one can rest comfortably and be swept by ocean breezes to one's heart's content.

Two great doors open directly into an immense and imposing hall, one-third the width of the house, and in the centre—"back," to be theatrically correct—rises a broad, shallow-staired stairway broken by a wide landing, with a window looking off back into the woods. On either side of the hall folding doors form the only wall, and on being thrown back they turn three great rooms into one immense drawing room, which will make an ideal room for a dance.

To the left is the dining-room, the windows commanding a fine view of the ocean, and back of this is a butler's pantry and a large kitchen furnished with all the newest contrivances to make a cook's life a happy one. At the right of the hall there is another room which Mr. Robson will not call the parlor, for he says they will have no parlor. Here there is a great fireplace, where logs will blaze on chilly nights when damp winds come up from the ocean. And here, also, are some of the rare paintings that Mr. and Mrs. Robson have brought with them from abroad.

The walls are finished in narrow strips of pine set in panels, and above the mantel is a large mirror which the architect hesitated about putting in because of the firing of the Sandy Hook guns, which it was feared would shatter it by the concussion. The ceiling has a rough plaster finish, something like a heavy cartridge paper in appearance.

There is an effect of height and roominess and space about the interior of the Robson house that is one of its greatest charms. The great hallway, which is furnished with rugs and quaint settees and chairs of old carved wood, has a restful absence of the crowding of furniture and paintings which mars so many homes. The architect of the Robson home has also been its furnisher, and has made a specialty of an absence of what W. D. Howells would call "gim-crackery" in his rich effects.

There are six large rooms on the upper floor. Every window has its own particular bit of woodland or ocean, making a series of pictures beautiful to look upon. Mrs. Robson's apartments, with a dressing-room and bathroom, open upon the upper terrace. Here also are the guest rooms and the sleeping room of Master Stuart Robson, 2nd, who can tell almost as good fish stories as his big, beautiful blonde mamma. There are clothes closets here to delight the heart of a woman by their abundance, depth and general roominess. The woodwork on this floor is also of the natural pine, with trimmings of white and the palest green.

Mr. Robson's pet room is on the second floor, and will be his study as well as the room where he will have all his theatrical photographs, which are now being unpacked and put in place. He has thousands of these interesting souvenirs, one being a photograph of Lawrence Barrett taken by Edwin Booth, and showing Barrett in his study. As a companion to this, Mr. Robson has a photograph which he took himself of Booth and Barrett seated together in the latter's study. This is one of the most prized of all Mr. Robson's pictures, for the three men were great friends and were interested in amateur photography to an extent that involved some rivalry as to the respective skill of each in the art.

Another picture with a history is a little bit of rural scenery done in oil by Mr. Jefferson. It is framed and occupies a prominent place in Mr. Robson's Blue Beard room, for that was what I christened it when I heard that everything of theatrical significance is to be shut within its four walls. No other room is to have so much as an autograph or a photo-

graph that has any connection with the stage. Mr. Robson explained the tired feeling that sometimes seizes upon an actor regarding the manner in which his profession obtrudes itself into every phase of his life. He told me that Mr. Booth, Mr. Barrett, Mr. Crane and he entered into a compact one Summer that there should be no allusion to the stage, and that the man who said "theatre" should be subjected to a fine in the shape of a basket of wine. He said they had great fun trying to get one another to fall into the trap by springing sudden questions that called for the term in answer, and there were many fines paid during that Summer at Cohasset.

The top floor of the Robson house has seven or eight extra rooms, so one can imagine the great size of the place. Here the servants' rooms are located, with the same superb outlook on all sides. And back of the house a large stable will be erected soon. It is to be a model in every particular.

Mrs. Robson, whom everyone remembers as Lady Mary of the ever famous Henrietta, is delighted with the new house. In fact, both Mr. and Mrs. Robson revel in the idea of its comfort and its beauty much as children would in a longed-for toy. Mr. Robson has planned a Summer not only of rest but of study as well, and looks forward with delight to extending the hospitality of his beautiful home as soon as he plaintively explains, "as the painters will let him." But until then there is a dead line around the house which I as yet have the honor of being the only person to have passed.

Mrs. Robson is a great fisherman, and with her son, who is also an ardent angler, spends many hours waiting for bites. She tells some tall fish stories which her husband listens to with an air of polite disbelief when the size of a certain fish is mentioned.

Mr. Robson has a most valuable collection of paintings by noted artists which, when distributed throughout the new dwelling-place, will transform it into a veritable art gallery. As yet the rarest of these pictures are in their packing cases, and some have not yet been shipped on to Navesink.

There are many people who are looking forward for the war with Spain to end, and others who are anticipating making contracts for next season. The Robsons know that



Stuart Robson's Summer Home at Water Witch Park.

there are a great many things taking place in the world just now, and that thrones are tottering and all that, but until the painters get out they will wait patiently and take no part in either politics or society.

KATE MASTERSON.

## ROBERT MANTLE'S SEASON.

Robert Mantell closed a forty-four weeks' season in Rockford, Ill., on July 2. Manager Mart W. Hanley, who arrived in town last week, talked as follows to a MIRROR man about the tour of his star:

"We opened our season last August and enjoyed unbroken good luck and prosperity until the sad misfortune of Mrs. Mantell's death. This, of course, affected Mr. Mantell greatly, as indeed it did every member of our organization. After her death, the leading opposite roles were filled by Minnie Radcliffe, who achieved notable success. Miss Radcliffe could only remain with us for six weeks, owing to previous contracts with other managers. Miss Knott then joined us and continued with us for the rest of the season, playing all the leading business in a praiseworthy manner. She scored a brilliant success in San Francisco.

"Our season lasted forty-four weeks—the longest Mr. Mantell has yet achieved as a star. During our tour we presented three plays—A Secret Warrant, Monbars, and The Face in the Moonlight. Our company was so successful in San Francisco that our engagement was extended to four weeks. Mr. Mantell was extended with the utmost enthusiasm by the theatregoers of Frisco, never missing from two to four curtain-calls nightly. The Secret Warrant, being a new play, was of course received with special interest. Our company was praised for its general excellence, as well as for the cleverness of its members individually. All of them proved careful, conscientious artists. I may say, also, that our engagement in Frisco was made particularly satisfactory through the efforts of the management, Messrs. Friedlander, Gottlob and Marx. They are all thorough gentlemen, as well as thorough business men."

Manager Hanley will, as usual, make his Summer headquarters at his office in the Knickerbocker Building, where he will perfect the details for the next season's tour of his star.

## BITTEN BY A MONKEY.

Leona Leslie, a member of Ralph Cummings Stock company at Grand Rapids, was bitten by a savage monkey on July 1. The animal was owned by one of the stage hands. Miss Leslie drove at once from the theatre to a doctor, who burned out the bite. She suffered very much at the time, but was brave enough to work the same day and never missed a performance.

## LATEST LONDON GOSSIP.

Irving to Revive Richard the Second—The Press Bazaar—Other News.

(Special Correspondence of The Mirror.)

LONDON, July 2.

Sir Henry Irving, in his farewell speech of the season, at the Lyceum last night, had a sort of surprise up his sleeve, for he announced for his next Shakespearean venture not Coriolanus, as had been anticipated by some few of us, but King Richard the Second. At the time I mailed you last week, however, stating that Irving might announce Coriolanus I was perfectly correct, for Irving himself told me just before he had decided to do Coriolanus, and he even detailed to me sundry matters which he had talked over with Alma Tadema for the mise-en-scene. During the last day or two, however, he felt that as Julius Caesar had only just finished a long run it would perhaps be wiser to shunt Roman subjects for a time and to put on an English theme in the Shakespearean connection. Richard the Second is not one of its promising author's best works. It is cast in a somewhat monotonous key, methinks; still, it is quite as good a play as Coriolanus, perhaps better, and its old English scenery and costumes of the days of old Dan Chaucer (who, as your own humorist hath it, couldn't spell) should make a splendidly picturesque affair. Irving in his speech verified my recent notification to you as to his having engaged Sardou to write a Robespierre play around him. Also he stated that he was going a touring, starting at the Broadway, Deptford, on Monday, and would not return to the Lyceum until the new year.

On Monday Coquelin will bring Cyrano de Bergerac to the Lyceum for a fortnight, and in the early Autumn the theatre will be again tenanted by Forbes Robertson, who, with Mrs. Pat Campbell, will start with a grand production of Mr. Shakespeare's melodrama entitled Macbeth, following on with the same author's favorite domestic drama entitled Othello, or The Moor of Venice.

Sarah Bernhardt, who has been going strong this week, not only nightly and at certain matinees at the Lyric, but also yesterday

our beloved Princess of Wales) had grand entertainment lavished upon them.

One of the quaintest features of the show was the specially printed journal, *The Bazaar News*, copies of which fetched large sums. It was contributed to by every literary personage of importance. Sir Arthur Sullivan was musical critic and Sir Henry Irving and Ellen Terry dramatic critics of this journal. Irving's criticism of himself and of his own transcendent genius as a critic above all other critics, was a splendid bit of humor.

That delightful play, Sue, with that delightful actress, Annie Russell, again in the name part, and with the same cast as at the recent trial matinee, was put into the Garrick's evening bill on Wednesday. As at the matinee, Sue made a big hit, and no wonder, for it is one of the best shows now to be seen in London. Among prominent Americans present was the ever welcome Bronson Howard and his equally welcome wife, William Gillette, who finished acting in Too Much Johnson on Tuesday, will now rest awhile.

I regret to record the death of a prominent American variety artist much esteemed on this side—namely, Lizzie Larkelle, of Larkelle and Collins. Miss Larkelle (who was Mrs. Collins) was beloved by all who knew her, and great regret is expressed at her death (from Bright's disease) at the early age of twenty-six. Her funeral at Tooting Cemetery on Monday was largely attended.

George Bancroft, son of Sir Squire and Lady Bancroft, has written another play. He calls it What Will the World Say, and has sold it to Edward Terry. George Alexander, who is always play-buying, has just bought a play by "Little Minister" Barrie. It seems to be a sort of problem play, and is (at present) called Two Kinds of Women.

John Hollingshead, who started the Gaiety and ran it for eighteen years, has just issued a volume called "Gaiety Chronicles." It is full of amusing and interesting reading about all sorts of people, especially all the players who, though now big stars (such as Irving, Mrs. Kendal, Toole, &c.), were at one time or other members of the Gaiety company. It is a book worth having, not like the long-promised and recently published life of my poor friend William Terris, which is mainly about other people, while what it gives concerning Terris is of no great importance.

We are still in the throes of discussion as to whether we ought or ought not to have a municipal theatre and opera house for London ratepayers to pay for. Speaking for myself (a rate-paying Londoner) I say "ditto" to the many who say "No."

The subscription list which the *Daily Telegraph* has started in aid of tenor Sims Reeves (who is verging on eighty) is not drawing in much money up to now. I'm afraid the public feel that after a man has earned thousands per annum, as this once great English warbler has done, he ought not to be in this pebble-beached condition. They do not know that he lost most of his money by speculation. Albert Chevalier has gone very strong on starting music hailing again in the Palace evening bill this week. At this hall Julie Mackey has been scoring in an apropos ditty written by one George Rollet to the tune of "Tarara boomdeyay," and having for refrain "Tarah-Hooley-ay!" It was reported a few days ago that Pony Moore (who had been ill) was dying. Instead of which (as the Judge said to the duck skater of good education) Pony was in good form on Wednesday afternoon at the London Pavilion ladies' clog dancing contest, which was won by a smart little serio named Minnie Ray. That lively Belle Americana, Madge Ellis, will return to town and open at the London Pavilion on Monday after a highly successful provincial tour.

During the week there has been a comic singing contest, if you please, at the Washington, a Battersea music hall, which Pony Moore and son-in-law Charles Mitchell (pugilist) ran for some years. I hear that Willard (who is happily still mending) may bring Tree's latest success, Ragged Robin, to America. What Happened to Jones is to make its first London appearance at the Strand on July 11, with Charles Arnold as Jones.

And now I have only to heartily wish you and all good American citizens many happy returns of the day—meaning, of course, the approaching Independence Day!

GAWAIN.

## HONOLULU NOTES.

(Special Correspondence of The Mirror.)

HONOLULU, June 16.

Dante Elaiso opened at the Opera House June 14 to a well filled house. While he attempts none of the more difficult tricks of Herrmann, Dante is very clever in all that he does. He is under the management of M. B. Curtis.

## "FRITZ" THAYER AS A CAVALRYMAN.

Frank C. ("Fritz") Thayer has cast aside for a time the career of an advance man and, in patriotic zeal, has enlisted in the regular army, being detailed in Custer's old command, the historic Fighting Seventh Cavalry, Troop B, stationed now at Fort Sill, Oklahoma, guarding Chief Geronimo and nine hundred other Apache braves, who have been prisoners since General Miles captured them in Arizona in 1886. The Seventh Cavalry expect to be ordered to Manila in a month, when relieved by volunteers. Mr. Thayer says that cavalry service is even more arduous than is advance work. He thus outlines the daily routine: "It is drill, drill, drill, ye tarriers, drill—foot drill, sabre drill, carbine drill, revolver practice, bareback drill, mounted drill; water and clean horses; then clean sabres, revolvers, carbines, saddles, bridles, etc., not to mention turns at stable police, kitchen police, room orderly and guard mount—all the time keeping both eyes on those nine hundred redskins." "Fritz" would be glad to hear from his friends.

## REDUCED RATES TO ATLANTA, GA., VIA SOUTHERN RAILWAY.

For occasion Confederate Veterans' Reunion, Atlanta, Ga., the Southern Railway announces greatly reduced round trip rates.

Tickets from Washington, D. C., to Atlanta, Ga., and return, July 17th to 19th, inclusive, with time limit July 31st, at rate of \$12.95 for round trip.

The only line operating Through Sleeping and Dining Car Service New York to Atlanta. Trains leave from Pennsylvania R. R., 23d Street station, New York, daily, at 4:20 P.M. and 12:05 midnight; from Cortlandt and Desbrosses St. stations 10 minutes later.

For through tickets, Pullman reservation and full information call on or address Alex. S. Thweatt, Eastern Passenger Agent, 271 Broadway, N. Y.



## TELEGRAPHIC NEWS

## CHICAGO.

Dog-Day Dullness in the Western Metropolis—  
Hall's Characteristic Chat.

(Special to The Mirror.)

CHICAGO, July 11.

The story of the theatres in this town this week could be sent on to you in a ten-word message with a one-cent revenue stamp "on to it." Of the big houses only McVicker's remains open. In spite of the continued warm weather the business continues large, and the matinees are great—not a man in the audience. Skinner, Burbeck, Roberts, and the other handsome men are favorites with the fair sex, even though there is a Mrs. Skinner and a Mrs. Burbeck. How long the popular war play will run depends upon the public. It now seems good for several weeks.

The engagement of Lincoln J. Carter's new military melodrama, Chattanooga, closed at the Columbia at the end of its second week last Saturday night, and Messrs. Lackaye, Scott, Bond, and the others left for New York yesterday. Mr. Carter has a play that will do well in the "popular houses" next year, and he will send it out with three companies. Manager Davis wisely concluded not to continue the play in the face of hot weather. He will reopen the Columbia in August with Broadhurst's latest, Why Smith Left Home. Poor Berenice Wheeler, who was lost on the French liner, was to have originated the leading role.

I met Corse Payton and Arthur Cambridge here the other day. They came into "The Dizzies," followed by two Chinamen, and I thought Payton was booking people for The Cat and the Chub, but he denied acquaintance with the "Chinks."

The Hopkins Stock company continues Old Glory this week at the Colonel's popular house, it having met with success.

Frank Lane and Fred Moseley are still here. Lane is making a book at the race track and Moseley is furnishing the money. George Hoey is also still here, but leaves for Frisco in a few days. He found an idea for a comic opera in the war dispatches the other day. When the Charles was fired on the Ladrone port the Governor sent out an apology for not answering the "salute," as he had no ammunition. He did not know that war had been declared.

Pain's Cuba show at the Colosseum Gardens is the best show of the kind I have ever seen. George Wood, of Hopkins, is manager, and he is entertaining large crowds nightly. It is a great spectacle. The ballet master made a hit with me. Dressed as an American admiral he did a dance to the tune of Pete Duley's "Lulu," and General Lee fell off the front steps of Morro Castle. Then the music blew up.

Manager Harry Powers covers his natty Springfield suit with mortar nowadays in his tours of inspection through his new Powers Theatre (formerly Hooley's). He says that when it opens next month with The Moth and the Flame it will be the handsomest, most comfortable and safest playhouse in the country.

Gus Williams came here some weeks ago on crutches and all tied up with rheumatism. He left for the East the other day, perfectly well, and he declares that Christian science cured him after everything else failed.

Gerald Griffin came in from his rest at Eagle Lake, Wis., the other day, and left for the East, stopping at his old home, Pittsburg, on his way to join What Happened to Jones.

The news of the death of my old friend, John J. Burke, the comedian, shocked me deeply. In his last week's Minnow ad, his message, "Regards to Biff Hall," was a sad farewell.

The strike of the stereotypers on the daily press here, or, as Pete Dunne's Mr. Dooley calls them, "the stereoticons," left us without the news for five days last week, but the dailies are now coming out regularly, though in smaller form. The only ads. they carry are the amusement ads.

One of the best of the war songs I have heard has been written by our old friend, Con T. Murphy, who is just back from the coast. It is called "Old Glory, the Blue and the Gray," and Helene Mora could bring people out of their seats with it. Con war led it softly to me the other day, through the froth of that which made Milwaukee famous, and his voice still has the sweetness which used to mark his "colleen" ballads of years ago.

Ed A. Stevens, manager of La Loie, writes me from Carlsbad and directs the letter in care of the Grand Opera House here. (There was 10 cents due on it. It's a good idea when postage is due to have your letters sent in care of some one else.) Stevens sends me a Hungarian programme of The Geisha in which La Loie is appearing at Buda Pesth. "A Gezak" is Hungarian for The Geisha, and among the subterfuges in the company are Boros Endre, Vlad Gicella, Aranyos Janak, and Torkos Arpad. Every day at Carlsbad Stevens says he meets W. H. Crane, Al Hayman, Loie Beeth (of Grand Opera company), Yvette Guilbert, and La Loie.

Wait Wil laus and Char is Bector are at Carlsbad. I wonder if they did not throw up their hands when Cervera opened the bottle at Santiago.

Dave Lewis, of the Morrison Route, sends me the name of Ann Scobie or the sou rette a bum. He discovered her in a stock company.

Buffa o Bid and his big W d West—how will appear here the week of July 22 showing under canvas on the old West Side grounds.

Harry G. Sommers, treasurer of the Columbia Theatre will carry a side line next season in the theatrical business as at Saturday he signed the case of the new Auditorium, which is being built by the Studebaker who own South Bend, Ind. He will manage it from here, retaining his position at the Columbia. The new house will be complete Oct. 1, and will be opened by Goodwin. Miss Mar uwe, or some other big star.

Hai Rei, who ran the Chattanooga stage for Carter and a so payer, General Hooker, is to produce a new play, called Remember the Maine next season.

Gus Lu ers could not make the Schiller go with light opera and now that house is "dark" along with the Grand, Powers', Columbia, Ambra, Academy of Music, Lincoln, and others. Truly these are dog days.

"Biff" Hall.

## CINCINNATI.

Ship Ahoy at Chester Park—Other Porkopolitan Attractions.

(Special to The Mirror.)

CINCINNATI, July 11.

The Boston Liric Opera company began its fourth week at Chester Park yesterday in the tuneful opera Ship Ahoy and was received with the usual enthusiasm. Monday and Tuesday evenings will be devoted partly to the Baggetto

Italian Opera company in scenes from grand opera. Adelaide Norwood has rejoined the Lyric company and will alternate with Clara Lane in leading roles. On the vaudeville stage this week are James Calliope Flynn, the Stewarts Betty Neils n. Billy A. Bedford, and Devary and Allen. Busch makes a ballroom ascension every Saturday afternoon.

A fine list of artists has been secured for the current week at the Ludlow Lagoon, as follows: The Rossow Midgots Juno Salmo Hayden and Heatherton, Jessy and Elmer, and Ola Hayden. All the attractions at the grounds are doing well. During the heated spells there are few things as pleasant as a trip on the Ohio River to Coney Island, and the warmer the weather the greater the crowds at this resort.

The customary semi-weekly concerts are given at the Zoo every Tuesday and Friday evenings.

C. W. Vance has leased Robinson's Opera House, and it will reopen in the fall under his management. He intended to play a stock company, and the well-known Bob Graham is to be in it, and Mrs. Keene, widow of the late tragedian, will be the financial backer.

Milton Aborn, the comedian of the Boston Lyric company, has been succeeded by Robert Lett, who made his first appearance yesterday.

WILLIAM SAMPTON.

## BOSTON.

Fanny Davenport's Condition—News and Gossip of Boston Actors.

(Special to The Mirror.)

BOSTON, July 11

Boston's theatrical Summer is even dearer than usual this year, and quite unexpectedly so, as the Summer season at the Tremont, which theatregoers had expected to run for some time longer, was brought to a close, and the house will remain dark until Aug. 15, when it will be opened with "Way Down East."

The closing of the Tremont leaves the Castle Square pretty nearly a monopoly of all it surveys in the line of dramatic attraction. This week A S. rap of Paper, which has not been given here since the days of the Kendalls, was revived, with many of the favorites of the company in the cast. Rose Morison, whose vacation has been a long one, is back again, a welcome return for many patrons of the house. By the way, I think it might be well for the management to give a wee bit of credit to Sardon in the announcements of the piece, as his name has not been even mentioned in any of the advance matter published.

For Old Glory is the play given at the Palace by Frederick Murray and the new stock company, which is the best seen at the house.

Music Hall has inaugurated its summer vaudeville performances, and July 16 is the date fixed for the opening of the Sans Souci.

The Symphony Players are the strong cards at Keith's just at present.

Across the Potomac is in rehearsal at the Castle Square, and will be the next revival there.

Henry W. Savage has been in town during the past week attending to a few duties before joining his steam yacht for a long cruise up the Eastern coast.

By an error in the programme at the Tremont, Edwin R. Phillips was deprived of the credit which he deserved for his clever work as the Irish policeman and imitating Louis Mann. He took the parts at short notice and to him belongs the praise which I gave last week to Gus Daly. Mr. Phillips and his future work will be watched with interest here.

Henry E. Dixey was one of the professionals in Boston during the past week. He was looking in excellent health and his friends were glad to learn that he would play an early engagement at the Sans Souci. His sister Mabel was one of the many bright girls in Around the Town at the Tremont, and her work was, I think, specially praised in the Record.

It was really funny for the Mail and Express to describe B. P. Cheney and his bride, Julia Arthur, as living a Robinson Crusoe and Man Friday existence on a small and dismal island in Boston harbor. The Brewster, upon which the young millionaire has his Summer residence, is not small, nor is it dismal. It is a sunny and beautiful spot right near the path of the vessels entering Boston harbor, yet retired enough to make an ideal place for a honeymoon. McKay should take a lesson or two in the geography of Boston harbor and then he will know what he is talking about.

There has been a change in the attractions in the lobby of the Park, as the result of a raid upon the mutoscope machines which were upon exhibition there.

The wife of Samuel L. Taylor, a well-known resident of Chelsea, who died last week, was a sister of Theresa Vaughn, the comic opera singer, and the Ott Brothers, the comedians.

Fanny Davenport's serious illness has been the cause of much anxiety to her Boston friends. They knew that her health was greatly impaired as a result of the severe attack that she had in Chicago, which compelled her to bring her season to a sudden termination. For a long time she was not strong enough to be brought here, and all the time it was her constant request that she might be taken to her beautiful home by the sea, where she felt sure she would very quickly regain the strength which she lost. After a long and painful illness at the Copley Square Hotel here she was taken to Duxbury, where her estate, Melbourne Hall, is one of the loveliest on all the South Shore. The journey made her worse and last week her doctors and the members of her family were summoned to her bedside, and it was thought that she might die at any time. Her sister May, Mrs. William Seymour, had been with her for some time, and her brother Edgar hastened from New York. Nervous prostration is the trouble, and the weakness of her heart is what makes her physicians feel that her recovery is doubtful.

Miss Davenport was much better to-day. She rested well and seemed much refreshed. The symptoms are all favorable, and members of the family hope for recovery.

Sam McKee, who is to be the acting-manager at the Museum the coming season, has already arrived in Boston, and has been receiving the congratulations of all his Boston friends upon his appointment. He is one of the most popular men who have come here from season to season. Mr. McKee is a decided addition to the local theatrical circle.

Two ladies who are wild flower enthusiasts went out into the country for a ten-mile bicycle ride especially to gather a great bunch of garden roses, which they presented to Lillian Lawrence, the leading lady at the Castle Square.

Miss Lawrence is a special favorite with the ladies who are regular patrons at that house.

I have received a copy of The Hill Top, which is published at the Poland Spring House. This publication is a great credit to its editor, Frank Carlos Griffith.

Charles J. Rich could not resist the temptation of Nantucket for a summer resort. He had planned to spend the hot weather in New Hampshire, but when it came time to leave Boston he decided not to desert his pretty Sum-

mer home at Hiasconset, where he is located for the present.

Charles Willard, who has been in Boston for some time, has returned to his home in Brooklyn. He was a star feature at one of the recent entertainments at the Boston Press Club, and his cleverness added much to the enjoyment.

By the fire which did so much damage to the Atlas Stores, at South Boston, 2 R. A. Barnet, the librettist for all the Cadet Theatricals, was a heavy loser. I understand that he had several manuscripts in the safe of his store at the time, and that a large part of the scenery and costumes of the Cadets were stored there. Among other things destroyed was a quantity of the theatrical effects of the late Margaret Mather.

Vincent T. Fetherston and Joseph F. Wagner, of the business staff of the Hollis Street, and Sam Myers have just returned to Boston from a pleasant cruise, which has extended to St. John's, Halifax, Yarmouth, Fredericton, and other places. Messrs. Myers and Fetherston will probably spend the remainder of the vacation at Kenebunkport.

Walter Kennedy will soon make a special production of a new Cuban drama by F. Echlosser Burgher.

My compliments to "Biff" Hall, and thanks to his tribute to my temperate habits. If the Judge will only arrange his court matinees so as to permit him to be in Boston 18 I will be delighted to take him on an ananconda hunt in the Old Public Library, which will then be opened as the "Sans Souci," the first genuine music hall with "beer on the side" that the Puritanical metropolis has ever had. If his honor does not see anancondas before the performance is over it won't be my fault.

The Red, White and Blue, a new war play, is soon to be given at the Castle Square. This will make three plays given for the first time in Boston by this stock company.

Frank V. Dunn will be interested in several road shows next season.

William Gill, the scenic artist at the Tremont, is preparing the special scenery for Frankie Carpenter's coming tour.

Ida Conquest, who is now visiting the Continent, will soon sail for America, and will spend a few weeks at her home in this city before rejoining the Empire Stock company.

Henry Woodruff will create a part in Cyrano de Bergerac with Richard Mansfield before he goes to the Lyceum Stock company for the season.

James Gilbert is directing the Summer night performances in Music Hall. Surely no better choice of director could be made.

Kittie Mitchell found herself in pretty general demand when the season of Around the Town came to an end. Three Boston managers tried to secure her services.

Phyllis Young will be with A Contented Woman next season.

Mae Lowery made such a hit with Around the Town that she will be welcomed back when she comes with A Day and a Night, which may be given a long run at the Park next Fall.

John J. McNally is busy engaged in putting the finishing touches to his new farce for the Rogers Brothers. The piece has not yet been named. He tells me that among those in the cast will be Georgia Caine, Ada Lewis, Mand Raymond, George Lawrence, La Petite Adelaide, and George F. Marion.

It is quite possible that Around the Town will go on tour on the New England circuit next Fall. If so it will be given another Boston engagement.

JAY BENTON.

## PHILADELPHIA.

City Theatres All Closed Except Keith's—Summer Resort Entertainments Prosper—Gossip.

(Special to The Mirror.)

PHILADELPHIA, July 11.

The various parks and summer resorts in the suburbs are all doing well, the only theatre in the city open being Keith's.

At Keith's Robert Downing, assisted by Martha Rudisill, Joseph Williams, Eugene Moore, and Bonnie Clarke, is in his second week, appearing this week in a scene from Ingomar. Others in the current bill include Milton Royle and company in a condensation of Captain Impudence, Professor Hampton's dog and cat circus, William Osborne and Merri Osborne in a new specialty, Clifford and Huth, the Sidmans, animated song sheet, with Elizabeth M. Murray soloist; Darling Sisters; Horace Golden, magician; Agnes Baylies, vocalist; Burt Jordan; Michael Whalen, comedian, and Gertrude Calet and W. F. Brown in Molly Malone's Courtship. New views in biograph with sixty stereopticon war pictures, completes one of the best offerings of the season.

The Liberty Bell at the Grand Opera House closed its engagement July 9. It was handsomely staged and will take the road for the coming season with a company of well known favorites.

The Grand Opera House is just now the subject of much attention concerning the lessee for next season. Proctor is in the field for a continuous house, as are also several operatic managers.

At the parks: Brooke and his Chicago Band at Willow Grove. Kalitz's Band at Chestnut Hill Park. Chimes of Normandy with operatic company at Woodside Park, followed coming week by same people in The Mascot. Liberatori Band, of Cleveland, O., at Washington Park, with The Bombardment of Manila for coming week.

The National Theatre opens for the Fall season Aug. 20 with When London sleeps. Manager Thomas F. Kelly, who is still an invalid, has returned from the mountains and is now at his home in this city.

Robert Downing is delighted with his reception at Keith's. He resumes his starring tour about Oct. 1, with his usual repertoire and a new play by A. D. Hall, entitled A True Knight.

The fireworks display given by the city July 5 was a great disappointment and a failure. The Pain Fireworks Company, of New York city, were next to the lowest bidder (a home firm) who secured the contract, and at the meeting of the City Councils the question of payment and whether they fulfilled the contract as per specifications will be called up.

William G. Stewart, the baritone, will be general director of the Castle Square Opera companies next season.

A. W. F. MacColin, the stage manager, will not be with the Castle Square Opera companies next season. His staging of the operas at the American Theatre, New York city, won a great deal of praise.

Atlantic City Notes: The Empire Music Hall, under the management of Kuehnle and Donnelly, opened July 4 with vaudeville attractions. It is the intention to keep this house open throughout the year, playing and booking one or two nights only during the Winter season.—The Academy of Music is nearing completion and the Manager Pralinger hopes to open during the coming week. Philip Nash, late of Keith's Bijou Theatre, is looking after the press work of this house.—Amy Lee, Robert Mantell, and Harold S. Silberman are here in search of health and pleasure.

Selli Simonson, the well-known musical di-

rector, with his wife is spending the Summer at the Star Villa, Cape May. He has severed his connection with the Castle Square Opera companies and will open a studio in the Baker Building, in this city, to devote himself to vocal and operatic instruction.

Cape May Notes: Bret Harte is spending the Summer at Cape May Point.—Vaudeville people appearing at Sewell's Point are H. H. Lester, comedian; Professor Harry Morphet, magician; Irene, vocalist; William Davis Hall, and Morphet and Stevenson, musical novelties.—Harry Watcham, of the Old Homestead company, is at Congress Hall for the season.—Harry D'Esta and his company are negotiating to give entertainments at the Iron Pier.

S. FERNBERGER.

## WASHINGTON.

Stock Drama and Opera—A New Production—Other Gossip.

(Special to The Mirror.)

WASHINGTON, July 11.

The Columbia stock company presented Innocent as a Lamb during the past week and scored another strong comedy success. The company was at its best, the play admirably cast and many personal hits were made. James O. Barrows as Tobias Pilkington again established his claim as a foremost exponent of eccentric character. Florence Wilberham made a most favorable first appearance and will prove a valuable acquisition to the company. This week's attractive repertoire bill will comprise the season's best successes, the performance to night being Won At Last, which was again given a sterling representation. The Mighty Douar, Brother John, Esmeralda, and Innocent as a Lamb are the other plays selected.

The Union Roof Garden, on the Union Traction Company's railway terminus overlooking the Potomac River, opened during the past week and has been well attended. The vaudeville performance is given by the Fremonts, the World's Trio, Loney Haskell, Mitchell sisters, Gladys Van, and Florence Moore. For this week the newcomers are Mr. and Mrs. Mason, Alf Holt, Agnes A. Miles, James Richmond Glenroy, Louella Miller, Mae Raymond, and the Nelson Sisters.

The Parry Opera company at Glen Echo presented Ermine during the past week in such a manner as to meet unsolicited praise on every side. The attendance in the big amphitheatre has been at all times large. Richard Carroll and Frank Deshon as Ravens and Caddy scored many a laugh. Leo Stephens, the aeronaut, has given with success daily balloon ascensions and parachute drops. Vaudeville in connection with operatic performances will be a feature of the programme in the future. The Parry company presented the one-act operetta, Charity Begins at Home, this evening, and the specialty performers were the Whiting sisters, Herbert and Larren, Gertrude Reynolds, Clivette, and M. Guille.

Halie Williams, an electrician at Glen Echo, was killed instantly July 3 by coming into contact with a live wire.

A Sure Cure, a new musical farce-comedy, will have its premiere here at the Academy of Music early in October. Frank Tannehill, Jr., will personally stage and direct the production. In the company are Charles Wayne, James F. Smith, Mary Fuller, Lee Dougherty, Carlton Burton, John S. Hale, Eva Tanguay, Carrie Scott, Anna Caldwell, Eva Randolph, Elnor Hale, Grace Gray, and May Belle.

Manager Sam Gassenheimer, at his popular Summer garden, presents the following new people this week: Gallagher and Evans, Charles Willard, Ted Sullivan, and Joseph Bunnell, the Deltinas, William L. Thornton and J. W. Allen, prime favorites, are retained. Business large.

John Lancaster will leave the Columbia Theatre stock company this week to commence rehearsals with Henry Miller's company, which will open in San Francisco in The Master early in August.

Manager Joseph E. Luckett includes among his bookings for the Columbia Theatre next season Frank Daniels, Richard Mansfield, Stuart Robson, Roland Reed, Tim Murphy, the Smyth and Rice Comedy company, the Herrmanns, Sam Bernard, and Haverly's Minstrels.

Mary Helen Howe, the Washington soprano, having finished her musical engagements, has returned to her home in this city, where she will spend the summer months preparing for next season's work.

Anita Cluse is summing and playing at Saratoga, having been engaged as solo harpist for the season at the Clarendon Hotel.

The Columbia Opera and Dramatic Club gave an excellent performance of Bert Riddles' comic opera, A New Year's Reception, at the Soldiers' Home Theatre recently.

William H. Easton, formerly connected with the Bijou Theatre as manager, is now directing the vaudeville entertainments at Buena Vista, a city river resort.

JOHN T. WARDE.

## ST. LOUIS.

The Shakespearean Revivals Commenced—At the Parks—Notes.

(Special to The Mirror.)

ST. LOUIS, July 11.

The Dorothy Morton Opera company, under George A. Fair's management, continues to meet with the success it deserves at Uhrig's Cave. Last week Dorothy was given, with Dorothy Morton in the title-role. She gave her usually finished performance, and looked particularly charming in a blonde wig. Last night, for the first time in St. Louis, The Royal Middy was presented, Miss Morton taking the part of Fanchette Michelie, Marie Bell that of Queen Marie, Hubert Wilke that of Dom Januario, Tom Green that of Lamberto, and Fred Fear that of Mungo. The opera was well given, the principals entering into the full spirit of the performance and the chorus giving excellent aid. The attendance last night was most satisfactory.

Last week was the last of minstrel and vaudeville performances at the Suburban, for the next six weeks at least. Last night the Shakespearean season was inaugurated, when The Merry Wives of Windsor was given. The leading parts were taken by Minnie Zellman, Lawrence Hanley, Malcolm Williams, Henry Jewett, Eleanor Ginsti, Nelette Reed, Ruth White, Marion Elmore, Frank Loeve, Lester Grundy, Charles Collins, Charles Hermann, and Harry Webster, and produced under the personal supervision of E. D. Lyons, the production was an elaborate one and most heartily enjoyed by the big audience.

At Forest Park Highlands last night the usual change of bill was made, and it included Fagin and Byron, Carroll Johnson Morton and Ravelle, Vinie De Witt, Lucy Holman Hinchcliff, the Windom Quintette (re-engaged), and the biograph. Last night's performance met with a hearty reception.

Pain's great pyrotechnic spectacle Cuba, has drawn big crowds to Athletic Park. The display is a most elaborate one. The various army and navy heroes are shown nightly, together with a representation of Morro Catala and the city of Havana. Incidental to the fireworks display, a



very meritorious vaudeville performance is given. The entertainment is booked for three weeks.

The Military Minstrels, at Lewis and Ernest's pavilion last week, stuck a popular fancy, judging from the attendance. The minstrel first past, headed by Lewis and Ernest, was a hit, and the vaudeville entertainers all scored successes. Last night an entire change of programme was offered, and given before a fine audience.

The Rosow Midgots were the leading card at Koerner's last week, where they appeared in an imitation of the Corbett-Fitzsimmons fight. Little Miss Irene Franklin who was also in the bill also met with a cordial reception during the week. There were a number of other good vaudeville artists, who contrived to make a strong bill. Last night a new bill went into effect, which included a number of very clever vaudeville people.

The Klondike continues to give first-class vaudeville performances in connection with shooting the chutes. The bill last week was an entertaining one.

The St. Louis Cycle Club brought an injunction suit in the Circuit Court last week against the Athletic Park and Pain's fireworks, on the claim that they had a contract with the Park Association for July 4. The court, after hearing the evidence, dismissed the application on the ground that the Cycle Club did not have a legitimate contract, and also because the club waited in getting out their injunction until after the fireworks people had spent about \$3,500.

An application for a receiver for the St. Louis Athletic Park Association was made last week by the St. Louis Quarry and Construction Company. The plaintiffs claim that they were employed some time since to erect buildings, construct a track, and make other improvements on the defendants' premises at a cost of \$7,500. They were to receive \$2,500 in cash and one-half the gate receipts after the opening of the park until the \$5,000 was paid. This part of the contract it was claimed was not complied with and plaintiffs asked for the appointment of a receiver to take charge of the gate receipts and distribute them under direction of the court. The judge insisted upon hearing the other side of the case before making an order and the plaintiffs' attorney withdrew the suit. Later on all differences were settled satisfactorily to both parties, so there will be no suit.

Joseph J. Desberger left for New York last week to take charge of the International Opera company in the capacity of treasurer and acting manager. Mr. Desberger is a St. Louis boy, and last year was the manager of the Daniel Sully Dramatic company.

Malcolm Williams was given a cordial reception at the Suburban last night. He was for a couple of seasons the leading man for Colonel Hopkins at Pope's Theatre.

Gleason, the horse king, will give an exhibition of horse training at the Coliseum for a week, beginning to-night.

Three well-known St. Louisians, Josephine Deffry, Harry Hoff, and A. Lewis are going into vaudeville in a few days in a little sketch called *A Wife's Ambition*.

Josephine Newman has joined the opera company at the Cave. W. C. HOWARD.

#### MUSICAL NOTES.

Albert Gerard-Thiers sailed last Tuesday to fill concert engagements in Italy, Austria and England.

Louis F. Gottschalk, a musician and composer of Los Angeles, was married July 19 in this city to Marie Millard, formerly prima donna of the Tivoli, San Francisco.

Marcella Sembrich will come to this country next winter under a contract with Maurice Grau for sixty appearances at the Metropolitan Opera House.

Raven's Band, B. R. Raven, director, is meeting with great success at Brighton Beach. The afternoon and evening concerts of high-class music are exceedingly popular.

Victor Herbert and his Twenty-second Regiment Band gave two concerts last Sunday at Manhattan. At the afternoon concert Lieutenant Godfrey and his British Guard Band were present in a body. A banquet followed the concert, at which toasts were drunk to "Uncle Sam," "John Bull," President McKinley, and Queen Victoria.

Zélie de Lassar, who has not sung in this country for four years, has been engaged by Charles Ellis to support Madame Melba next season.

Announcement is made of the formation of the International Opera Company, which is to give opera next season in Italian and English. Mile. de Vere will be the prima donna.

A revival of *Boccaccio* is premeditated as the opening bill of the Castle Square Opera company at the American Theatre, Sept. 12.

Siloti, the pianist, has been engaged by Henry Wolfsohn for another tour of this country. He also has a contract with Blanche Marchesi for an extended tour, opening in this city Jan. 29.

M. Pol Plancon received from Queen Victoria, after singing at Windsor Castle, a pair of enameled vases, forty centimetres high, inscribed as follows:

A. M. Plancon, présenté de la part de la Reine Victoria, en souvenir de 27 juin, 1898.

Emil Sauer, the pianist, who is deemed by European critics to be one of the greatest pianists of modern times, will make a tour of this country next season under the direction of R. E. Johnson. Sauer will make his first American appearance at the Metropolitan Opera House, Jan. 10, assisted by an orchestra of one hundred musicians. Sauer's contract calls for forty concerts, twenty of them with orchestra. The balance are to be recitals.

#### DARKEST AMERICA.

John W. Vogel's Darkest America company closed the season at Cheboygan, Wis., on Sunday, June 28. This was the most successful tour of this organization, and the fact that only two out of the forty-eight weeks were unprofitable proves beyond a doubt that the company was well handled, and, as usual, that Mr. Vogel's judgment was not at fault. Mr. Vogel had partly arranged to put out both *Darkest America* and his *Afro-American* *Minstrel*, opening early in August, but has concluded to consolidate the two forces. Some idea of the magnitude of this attraction can be formed from the fact that the construction of an eighty-ton engine, which when completed, will help to form the only complete train of cars ever owned and handled by a theatrical manager. Edwin DeCoursey will, as heretofore, be Mr. Vogel's business manager, and Colonel I. S. Potts has been retained as general agent.

#### THEATRE FIRE IN PITTSBURGH.

The World's Museum and Theatre, a well known landmark, of Pittsburgh, was burned to the ground last Sunday. The fire originated mysteriously in the rear of the place, and in a short time the wooden building and its adjoining houses were in flames. The loss is estimated at \$175,000. The theatre was managed by Harry Davis, who had announced its reopening in August.

#### LETTERS TO THE EDITOR.

##### HOW MORA DIED.

EXETER, N. H., July 7, 1898.

To the Editor of *The Dramatic Mirror*:  
Sir:—"In the midst of life we are in death." This thought is vividly before my mind to-day as I lie on my bed suffering from an accident which I sustained at Hampton Beach July 4 in which also occurred the death of Mora, the well-known soprano.

As the recollections of the past forty-eight hours come to me now clearly I feel that perhaps her many friends would like to learn the particulars of her last day.

About ten days ago Mora, in company with her husband, Fred Williams, whose home is in Brighton, Mass., came to Exeter as my guests. Mora had recently recovered from a long illness since January last, at which time she was so seriously ill that she was reported dead in New York. While here it was planned between Mr. Williams and myself to exhibit the diorama, *The Destruction of the Maine*, at Hampton Beach, ten miles distant. The exhibition opened July 4 in the rink at the beach and the first performance was given at 2 P. M. During the third exhibition, at 8.30, a terrible cyclone swept the beach and in five minutes the rink building was a ruin, flat on the ground, with several hundred women and children shrieking in despair. Three were killed outright and about seventy-five severely injured. I was standing by Mora at the time of the collapse and was not seriously injured, escaping with a cut on my hand and severe bruises.

Mora had several bones broken and sustained internal injuries from which she died in an hour. She was the only woman in the building killed. Her husband, who was in the box-office at the time, escaped uninjured.

The diorama was owned by Mr. Storey, scenic artist at Somerville, Mass., and his loss is about \$2,000. In his employ were Louis and Albert Costa, actor and electrician, of Boston. Both were severely injured and are at time of writing in the Cottage Hospital here. Fred de Bonda, pianist, of Lynn, Mass., who had been with Mora for several seasons, was severely cut about the head, but was able to return to his home.

A few lines of the funeral of Mora is taking place at her home in Brighton, Mass., and looking from my bed to the church in front of me I listen to the music at the funeral of another victim while at this same hour are taking place the funerals of eight other victims of the cyclone.

A word about Mora. She had been for fifteen years a popular soprano on the New England circuit, where she had won hosts of friends by her kind ways and gentle disposition. She was held in the highest esteem by all who had been with her company or among the managers with whom she played. She had a brilliant artistic career before her and the coming season held fair to be one of her best.

Peace be to her ashes. J. D. P. WINGATE.

Manager Exeter Opera House.

#### MISSTATEMENTS CORRECTED.

NEW YORK, July 8, 1898.

To the Editor of *The Dramatic Mirror*:  
Sir:—In appraising a disaster as the loss of the *Bourgeois* makes personal grievances seem almost petty, but I am constrained to ask space in *THE DRAMATIC MIRROR* to correct certain damaging statements made in the daily papers in connection with the account of the career of Berenice Wheeler, who perished with the ill-fated steamship. It is not true that she did not go with the company on the tour, nor did the company strand in the West or elsewhere. It closed a fairly remunerative season on the 21st of last May at the Columbia Theatre, Washington, D. C.

JOHN STAPLETON,  
Author of *A Bachelor's Honeymoon*.

#### OBITUARY.

Mora, the star of the Mora-Williams Repertoire company, was one of the seven persons killed in the terrible tornado at Hampton Beach, N. H., July 4. Mora was giving a performance in the old skating rink, a single story structure of wood, 50 by 100 feet in area. Here from seventy-five to one hundred and twenty-five persons were injured, while seven were killed outright. The pianist had his hands and head caught by a falling beam, and was crushed against the piano so that he could not extricate himself. Mora was alive when extricated from the ruins of the building, but died shortly after arrival at the Merrimac House. Mora was in her day one of the most successful repertoire actresses on the stage. She was especially popular in New England, where she had been engaged with the company for several seasons. She was a soprano, and had appeared in *Pretty Polly* and other plays constructed to show Mora's cleverness as a soprano. At the time of the accident she was acting in a piece called *The Destruction of the Maine*. Before marriage Mora was an amateur in her native town, Portland, Me. Her maiden name was Alice Witham. She has often been engaged with the company. She was a baritone singer, to whom she was in no way related. Only the most intimate friends of Mora were present at the funeral services, which were very simple, consisting only of Scripture reading and prayer. Rev. A. A. Berle, pastor of the First Congregational Church, Brighton, officiated. The interment was at Evergreen Cemetery, Brooklyn. The funeral of the coffin was nearly hidden by the many floral tributes sent by theatrical friends. She leaves a father and mother and a married sister, Mrs. Walter Wiley, all living in Brighton.

Stephen A. Corey, or "Steve" Corey, as he was generally known in the profession, died at his home on Reed Street, New Bedford, July 5. Consumption was the primary cause of his death. Although ailing since a year ago last May, he had been able to appear upon the stage until nine days ago, when his health declined and he failed rapidly. Mr. Corey was born in New Bedford thirty-six years ago and early in life evinced talent as a comedian. He made his first professional venture with Ward, Wambold and Pierce's Minstrels. He made with considerable success and was next engaged by Mrs. Jennie Kimball for the first production of *The Magic Slipper* by Little Corinne. He remained with this organization for several seasons and then joined Lizzie Evans' company, where he continued for three years. His last engagement was with M. L. Leavitt's Spider Company, Brooklyn, N. Y., in 1894, at which time he had resided at his home in New Bedford. He was one of the oldest Elks in that city in years of membership, having been admitted to the Buffalo lodge in 1890. A widow and two children survive him.

Lillie Larkelle, an American comedienne, who had been abroad for some time, died of Bright's disease in London on June 25. Miss Larkelle was the wife of Tom Collins, of Collins and Collins. She was born in Brooklyn, N. Y., on October 13, 1871. She began her stage career at the age of eleven and played in Pock's Bad Boy, One of the Bravest, Shaun Khus, A Milk White Flag and other plays. She entered vaudeville with Mr. Collins and later formed a trio with Mr. Collins' brother. They went to London in May, 1896, and made quite a hit. They went to Johannesburg, South Africa, in March of this year and Miss Larkelle was taken ill there. She grew worse on her return to London and died. Miss Larkelle was very popular with her fellow players, and her funeral was largely attended. The interment

took place on June 29 at Tooting Cemetery. The floral offerings were numerous and beautiful.

Alex. G. Carleton mourns the loss of his mother, Mrs. Robert Gray, who died of chronic bronchitis on June 30 at her home in Whitestone, N. Y. Mr. Carleton left the Robert Downing company at Van Wert, O., on the 8th of March last to be with his mother when her illness took a serious form. Mrs. Gray survived by her husband and four children, of which Mr. Carleton is the youngest. Mrs. Rebecca Gray was born in Kent, England, and was the nineteenth child of John and Elizabeth Carleton. Her father was the land steward of Lord Donnelly's English estate. The interment was in Flushing Cemetery, Flushing, L. I.

Billie Townsend (Mrs. Frank Peters) died July 3 at Gerdes' Hotel, Cincinnati. She, with her husband, was on route East from Louisville, but being suddenly taken ill stopped over in Cincinnati to secure proper medical treatment. Despite the efforts of her physicians, however, she died on Sunday. Mrs. Peters, or Miss Townsend, as she was known on the stage, had been connected with the profession since childhood. The body was cremated July 6, after funeral services had been held at the residence of Manager Nat Hyman, an old and esteemed friend of Mrs. Peters' family.

Mrs. Henrietta Figman, mother of Max, Oscar, and Rose Figman, died at her residence in this city July 4. Cancer was the cause of her demise. Max Figman, who was at Long Branch when his mother's condition became serious, was immediately summoned to town and reached her bedside shortly before she breathed her last. Oscar Figman, who was in St. Louis at the time, was also communicated with and arrived in the city in time to attend the funeral. The services were held Thursday last at 100 West Eighty-ninth Street and the interment was in Cypress Hills Cemetery.

Mrs. Edmund K. Collier, wife of Edmund Collier, the tragedian, and mother of Willie Collier, died last Wednesday at her residence, 30 West 116th Street, after a three years' illness. Mrs. Collier, who was about fifty years old, was known professionally as Hattie Engel when with her sister, Jennie Engel, she was on the stage as a dancer. After her marriage with Edmund Collier she retired from the boards. Four children graced their union—Willie, Helena, John, and Katherine. Funeral services were held on Friday afternoon from her home. The interment was in Greenwood.

Marie Carlyle died at the Presbyterian Hospital July 3 after undergoing an operation. Miss Carlyle returned to town from D. posit, N. Y., on June 21 in a very dangerous condition and was too weak to withstand the shock of the operation. Her remains were sent to her home in Fort Wayne, Ind., for interment. Miss Carlyle, who had planned to take out a company of her own next season, was twenty-eight years of age. One sister residing at Fort Wayne and another at Denver, Col., survive her.

Anton Knoll, father of A. H. Knoll, cornet soloist, of Erie, Pa., died July 4. He came to this country about fifty-five years ago from Germany and had lived in Erie ever since. He was leader of Knoll's Band for forty-five years and had lived to see next August would have been seventy-nine years of age. He leaves a family of ten children. They are all expert musicians. The father of this remarkable family is said to have left a fortune of \$100,000.

In another column of this issue will be found obituaries of those members of the dramatic and musical professions who lost their lives on board the steamer *Bourgeois* July 4. The list includes Berenice Wheeler, Marion Evans, Leon Pourtaux, A. Weiss, Leon Jacquet, Madame Arrounet, and Harry M. Kidd.

Mrs. Annie Raymond Meehan, an actress, died of consumption last Friday at the sanitarium at Spuyten Duyvil after a long illness. The funeral took place Saturday at Father Dukey's church, St. Marks, and the interment was in the Actors' Fund plot in Greenwood.

William C. Richardson died July 4 at his home in Philadelphia. He had been an actor for several seasons and was also well known as a newspaper man. His wife, May Prindle, was with him when he died.

Mrs. Samuel L. Taylor, sister of Theresa Vaughn and the Ott Brothers, died at her home in Chelsea, Mass., last week.

#### MATTERS OF FACT.

Charles E. Holton, late manager of the City Opera House, Steubenville, O., has secured the lease of the Grand Opera House, Salem, O., for a term of three years. He will have the building completely renovated and redecored, making it one of the prettiest theatres in Ohio.

A half interest in an attraction equipped with scenery and printing, and well booked, is offered by "Investment," care of this office.

Laura Bellini will accept engagements for opera or concert work. She may be addressed care of *The Mirror*.

A new manager will reign at the Opera House, Westfield, Mass., Robert A. Grant taking charge with the new season. Contracts made with the old management will be fulfilled.

Olga and Strolling Players, which have had successful foreign productions, and after the War, all by Travers Vale, may be had for stock presentation. The author can be reached at Monroe, Ga.

Eddie Giguere and Blanche Boyer scored strongly in vaudeville and their work was one of the features of the *Wink* in Wink, the new attraction, which has been closed for the forthcoming year. Their act would take anywhere and has never failed to elicit applause.

Mrs. Henry Rennie, who is now managing Rennie's Opera House, Clinton, Ill., is rapidly filling the time at her house with good attractions. A few dates are still open to desirable combinations.

Sabra De Shon's Jennie Clegg in *The World Against Her* the past season won her many favorable press comments. She has not yet signed.

Robert Folsom, with a singing and dancing specialty, can be secured to play light comedy and juvenile roles.

Open time is to be had at the Grand Opera House, Jacksonville, Ill., where George W. Davis is at the helm.

J. B. Colt and Company, of New York, manufacturers of all kinds of stage lighting paraphernalia, owing to new lines of business which are taking up their entire attention, have determined to close out their stock of electric lamps, stereoscopes and lantern slides at greatly reduced prices, and they offer unprecedented bargains in this line.

"Producer," Room 24, 1368 Broadway, wishes engagement as stage director with a stock company.

Wilbur J. Wilkinson, manager of the Wilbur Opera House, Shelby, O., protects the dates of attractions booked at his house, which is a good one-nighter.

W. B. Downing, playing leading heavies with Eugene Blair last season, is open for engagement for the advancing season.

Julian Magnus, who for many years directed the *Stars of Liberty* management or advance work. Mr. Magnus is an experienced actor and dramatist and would take charge of a stock company.

McKenna's Flirtation, which proved one of the most successful Irish farces in the hands of Barry and Fay, has been brought up to date by the author, Edgar Selwyn, and is ready for production by the International Play Bureau, 1368 Broadway.

Staunton, Va., with an opera house comparing favorably with any in a city of 12,000 population, made up of a large theatregoing element, is a good one-night stand. Albert Shultz manages the house.

Josephine, which proved one of the most successful plays in Rhea's repertoire and was played by her for six seasons, can now be had on royalty of the author, A. R. Haven, 14 Eagle Street, Rochester, N. Y.

James F. Bailey, an old road manager, and for the past two seasons with M. E. Kice's O. D. Madrid company, has taken the management of the Opera House at Muscatine, Iowa.

Ever since the announcement was made that The Dawn of Freedom would go on tour this coming season applications for time have been pouring in upon the management. As many representative managers with the trial production in Philadelphia the merits of the play have become widely known, and the advantage of its not being an unknown quantity is fully appreciated. The Dawn of Free-

dom will be seen at a prominent New York theatre early in the Fall. The cast will be headed by Paul Gilmore.

Mary L. Berrell is at liberty for old women roles and may be communicated with in care of the agents.

A leading man is wanted by "R. C." care this office, as a partner in a vaudeville sketch ready for production.

N. C. Ott, musical director, has had several offers but as yet has not signed. He is at liberty for a good company. Mr. Ott has been with A. Railroad Ticket, McCarthy's Mi-haps, and other attractions. He may be addressed at 56 West Thirty-sixth street.

The Locomotive Opera House, at Williamsport, Pa., has changed hands. George H. Bubb who has been identified with the house for several years, is the new manager, and his popularity with theatregoers should insure a successful season.

Joseph Ransome, who has played leading and heavy business with some of the best of attractions, and has also starred in Monte Cristo, is disengaged.

Willis M. Goodhue, agent and manager, has not signed for the coming season. Mr. Goodhue has been connected with some of the leading attractions of the country, and was for three years press agent of the Lyceum Theatre, Cleveland, where his work was highly commended. Until Aug. 1 he may be addressed at 435 Dunham Avenue, Cleveland, O.

The Brand of Cain and The Smugglers may be had of Arnold Wolford, 1338 Broadway, on reasonable terms, by repertoire companies.

Anita Leslie, playing soubrette and boy roles, also does a taking specialty, is open to first-class offers.

Lena Merrill returned from San Francisco recently, where she played Mrs. Stanley in *The Purser at the Baldwin Theatre*, scoring heavily in the part. She is now at her home, 345 Riverside Avenue, Yonkers, N. Y.

The season of the Castle Square Stock, Boston, has been a most flattering one to the management, and the company have scored an artistic triumph. The next season will open Sept. 5, and a comedian and character old man are wanted by Manager J. H. Emery.

Mamie Harkins, professionally known as Mary Grier, is sought by her father at Ashland, Pa., to enable the settlement of an estate.

Arthur C. Alston has decided to play only Tennessee's Partner with his own company next season, as he finds another play unnecessary. He has already booked over thirty weeks, and is making next season, which will be the farthest tour of Tennessee's Partner, from thirty-five to forty weeks long.

William Bonelli is at liberty for leading business. He can be engaged for light comedy, heavy, or romantic roles.

Gussie Hart, who made a distinct hit in her eccentric comedy work with Little Christopher and Edward Harrigan, and who was last season with Mr. Irwin, is open to offers.

Mae Raymond, owing to the closing of the Steindorf Opera company season at the Harlem Opera House, can be signed for comedy or opera for the rest of the summer and next season. She did creditable work with the above organization.

Bale and Stonestrom, a team of acrobatic and pantomimic comedians, who are unique in their line of work, invite offers from farce comedy or vaudeville attractions. Communications addressed in care of *THE MIRROR* will reach them.

J. W. Thorndike, musical director, not having signed, may be addressed at 236 North State Street, Chicago.

Constance Williams, who played the leading parts to W. S. Hart the past season, receiving the best of press comments and giving the best of satisfaction, will consider offers for the approaching season. Her address while in town will be 56 W. 44th Street.

McSorley's Twine has been rewritten and brought up-to-date by Wilmer and Vincent, and will be headed next season by the unique Irish comedian, Bobby Gaylor. Manager W. B. McCalum will surround him with a company of acknowledged artists. The popular price houses in week stands will be played.

Harry Davies, tenor of the Carmina Opera company, Reading, Pa., is disengaged for next season. He has a repertoire of thirty-three operas, among them *Lionel in Martha*, which he plays this week.

One of Quentin's Perfumed Wafers will make a morning bath brimful of fragrance and all the more enjoyable. They can be had in three different perfumes, Roman bouquet, rose and violet, and are made by Chapman and Rodgers, of 508 Arch Street, Philadelphia.

Loduski Young, an experienced leading lady, who has essayed many prominent roles, can be signed for responsible attraction by addressing 1757 Madison Avenue, New York.

R. N. Kummerfeldt, musical director, is open to offers from first-class comedy organization. He may be addressed at 185 Dibble Avenue, Cleveland, O.

Cameron Cox, particularly adapted to eccentric comedy roles, is still disengaged.

W. S. Hart has decided to defer the continuation of his starring tour for one season, and is open for engagement. Mr. Hart made a pronounced hit throughout the country during his thirty-one weeks' season last year as a star. In reviewing his work during his New York engagement the critics lavished praise upon his performance.

The George H. Adams Four have won success in their sketch, *A Country Terror*, and are pleasing large audiences at the vaudeville theatres and parks. They will sign to go in comedy or farce for next season.

#### THE PEOPLE'S THEATRE, TOLEDO.

The People's Theatre is one of the best popular priced theatres in Toledo as well as in the State of Ohio. Its location is such that it is easily accessible from any part of the city. The house will be conducted by the receiver, R. B. Crane, in conjunction with S. W. Brady, who is looking after the bookings. Managers of attractions holding time at this house would do well to get in communication with the gentlemen in charge.

#### Married.

BOWERS—HARNISH.—At Chicago, on July 3, 1898, Edward Bowers (of Dixon, Bowers and Dixon) and Mamie E. Harnish.

GOTTSCALK—MILLARD.—Louis F. Gottschalk and Marie Millard, in this city, July 19.

#### Died.

CARLYLE.—In New York city, July 3, Marie Carlyle, aged 28.

COLLIER.—In New York city, Mrs. Edmund K. Collier, July 6, aged 50 years.

CARLISLE.—Suddenly on July 7, at Cleveland, O., Elsie Carlisle.

FIGMAN.—At her late residence in this city, Mrs. Henrietta Figman, July 4, of cancer.

GRAY.—At Whitestone, N. Y., Mrs. Rebecca Gray, mother of Alex. G. Carleton.

KNOLL.—At Erie, Pa., July 4, Anton Knoll, Sr., aged 79 years.

LARKELLE.—At London, England, on June 25, of Bright's disease, Lillie Larkelle.

MEEHAN.—At Spuyten Duyvil Sanitarium, July 9, Mrs. Annie Raymond Meehan, of consumption.

MORA.—At Hampton Beach, N. H., July 4, Mora (Alice Witham), wife of Fred Williams.

RICHARDSON.—At Philadelphia, July 4, William C. Richardson, husband of May Prindle.

TOWNSEND.—At Cincinnati, July 3, Billie Townsend (Mrs. Frank Peters).

WHEELER.—Berenice Wheeler (Mrs. J. B. Coleman), drowned at sea on the steamer *Bourgeois*, July 4.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - JULY 16, 1898.

Largest Dramatic Circulation in the World.

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Members of the profession going out of town  
for the Summer may subscribe for THE MIR-  
ROR from this office for one, two or three  
months upon the following terms: One month,  
45 cents; two months, 85 cents; three months,  
\$1—payable in advance. Address changed as  
often as desired.

## CURRENT AMUSEMENTS.

Week Ending July 16,  
New York.

METROPOLIS (Third Ave. and 143d St.), Closed.  
OLYMPIC (Third Ave. bet 139th and 140th Sts.), Closed.  
HARLEM OPERA HOUSE (135th St. nr. Seventh Ave.),  
Closed.  
HARLEM MUSIC HALL (126th St. nr. Seventh Ave.),  
Closed.  
COLUMBUS (125th St. nr. Lexington Ave.), Closed.  
CENTRAL OPERA HOUSE (87th St. nr. Third Ave.),  
Vaudeville.  
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.),  
Continuous Vaudeville—1:30 to 11:00 P. M.  
TERRACE GARDEN (58th St.), Concerts.  
CARNegie HALL (Seventh Ave. and 57th St.), Closed.  
OLYMPIA (Broadway and 44th St.), Closed.  
LYRIC (Broadway and 44th St.), Closed.  
AMERICAN (Ninth Ave., 42d and 41st Sts.), Roof Gar-  
den, Vaudeville.  
MURRAY HILL (Lexington Ave. and 41st St.), Closed.  
BROADWAY (Broadway and 41st St.), Closed.  
EMPIRE (Broadway and 40th St.), Closed.  
METROPOLITAN OPERA HOUSE (Broadway, 39th and  
40th Sts.), Closed.  
THE CASINO (Broadway and 39th St.), THE TELEPHONE  
GUILD—Rehearsal—15 to 21 Times.  
CASINO ROOF-GARDEN (Broadway and 39th St.), Vaude-  
ville.  
KNICKERBOCKER (Broadway and 38th St.), Closed.  
HERALD SQUARE (Broadway and 38th St.), Closed.  
GARRICK (38th St. East of Sixth Ave.), Closed.  
KOSTER & BIAL'S (145-149 West 34th St.), Vaudeville.  
MANHATTAN (1285-1287 Broadway), Closed.  
THIRD AVENUE (Third Ave. and 31st St.), Closed.  
BLUJOU (1289 Broadway), Closed.  
WALLACK'S (Broadway and 30th St.), Closed.  
DALY'S (Broadway and 30th St.), Closed.  
WEBER AND FIELDS' (Broadway and 29th St.), Closed.  
SAM T. JACK'S (Broadway and 29th St.), Closed.  
FIFTH AVENUE (Broadway and 25th St.), Closed.  
THE GARDEN (Madison Ave. and 27th St.), Closed.  
MINER'S (312-314 Eighth Ave.), Closed.  
MADISON SQUARE (34th St. nr. Broadway), Closed.  
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed.  
EDEN MUSEE (West 23d St. nr. Sixth Ave.), Figures in  
Wax—Concerts and Vaudeville.  
GRAND OPERA HOUSE (Ninth Ave. and 23d St.), Closed.  
PROCTOR'S (23d St. bet. 6th and 7th Aves.), Continuous  
Vaudeville, 12:00 P. M. to 11:00 P. M.  
FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed.  
IRVING PLACE (Southwest cor. 15th St.), Closed.  
KREWE'S (East 14th St. nr. Broadway), Continuous Vaude-  
ville, 12:00 P. M. to 11:00 P. M.  
ACADEMY (Irving Place and 14th St.), Closed.  
TOMY PASTOR'S (Tammany Building, 14th St.), Contin-  
uous Vaudeville—12:30 to 11:00 P. M.  
STAR (Broadway and 13th St.), Closed.  
GERMANIA (147 East 9th St.), Closed.  
LONDON (235-237 Bowery), Closed.  
PEOPLE'S (199-203 Bowery), Closed.  
MINER'S (165-169 Bowery), Closed.  
TRALIA (46-48 Bowery), Closed.  
WINDSOR (45-47 Bowery), Closed.

## Brooklyn.

ACADEMY OF MUSIC (178 to 194 Montague St.), Closed.  
PARK (383 Fulton St.), Closed.  
HYDE AND HERMAN'S (Adams St. nr. Myrtle Ave.),  
Closed.  
AMERICAN (Driggs Ave. and South 4th St.), Closed.  
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.  
UNIQUE (194-196 Grand St.), Closed.  
LYCEUM (Montrose Ave. and Leonard St.), Closed.  
THE AMPHION (437-441 Bedford Ave.), Closed.  
STAR (391-397 Jay St. nr. Fulton St.), Closed.  
EMPIRE (101-107 South 6th St.), Closed.  
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.  
GAYETY (Broadway and Middleton St.), Closed.  
BLUJOU (Smith and Livingston Sts.), Closed.  
MONTAUK (585-587 Fulton St.), Closed.  
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

## THE WAR-REVENUE BILL.

ON June 4 THE MIRROR noted the great  
inequity of the provision in the war-tax bill,  
then pending in Congress, that applied to  
theatres. That provision, as it then stood,  
was for the exaction of a tax of \$100 on every  
theatre in the country. As THE MIRROR  
pointed out, there were theatres in small  
places that could count on a profit of not  
more than \$1000 a year on a gross business of  
\$12,000 per annum, while there were metro-  
politan theatres which enjoyed a business of  
\$100,000 or more a year with correspondingly  
large profit, yet the bill as originally drawn  
made no distinction between such places of  
amusement, and taxed all alike.

It is gratifying to know that before the  
measure in Congress was approved it was

amended so as to relieve the smaller theatres  
referred to by THE MIRROR from this special  
taxation. As the law stands, theatres in  
cities of 25,000 or less population are ex-  
empted from its operation.

It now seems that the war-revenue law, in  
its relation to amusements, bears heaviest on  
the proprietors of circuses. The larger  
shows may comply with its provisions with-  
out hardship, but to the smaller circuses it  
may prove a serious matter, as all circuses  
are required to pay a tax of \$100 in every  
State or Territory in which they exhibit.

In another column will be found an inter-  
esting analysis of the war revenue bill as it  
relates to theatre and other amusement  
managers.

## THE GERRY SOCIETY MATTER.

THE case of the State Board of Charities  
against the Gerry Society came before Jus-  
tice GIEGERICH of the Supreme Court last  
Thursday, on an application by the Attorney-  
General for a mandamus to compel the So-  
ciety to permit the State Board to visit and  
inspect the institution and its books and  
papers, on the ground that it is a charitable  
institution and therefore under the jurisdic-  
tion of and lawfully amenable to the State  
Board.

It appears that the State Board has repeat-  
edly demanded information from the Gerry  
Society concerning its management, and has  
sought to inspect the institution in accord-  
ance with its rules and duties as to charita-  
ble organizations, but the officials of the  
Society, acting under instructions from Mr.  
GERRY, have refused information and access.  
This refusal was perfectly consistent with  
other arbitrary acts of Mr. GERRY in his  
management of the Society, especially as to  
his dealings with children of the stage. His  
powers in this city as to such children are  
practically absolute, wholly illogical and un-  
just, and have worked hardships and artistic  
discouragements.

The statutes as to the supervision and con-  
trol of charitable bodies by the State Board  
are plain and unquestioned. The Attorney-  
General, in the hearing last Thursday,  
showed that the Gerry Society is a charitable  
institution, as it disburses \$90,000 annually  
in charity, about \$30,000 of which is given by  
the city. It also receives large sums by gift  
and will to be disbursed, and acts as the col-  
lector of money paid by parents for the sup-  
port of children in institutions to which they  
have been committed at the instance of the  
Society. The Attorney-General quoted from  
an annual address made by Mr. GERRY, in  
which the charitable nature of the Society  
was confessed and emphasized. In defense  
of his contention that the Society should re-  
main independent of State supervision, Mr.  
GERRY stated that it was legally outside of  
State jurisdiction, although he did not make  
this statement good. His main plea was that  
under State authority his system of book-  
keeping would be changed, and that the  
State Board might examine certain papers  
relating to the affairs of families dealt with  
by his Society, such papers having been  
"sealed by order of the courts." This, of  
course, was merely an assumption on Mr.  
GERRY's part.

It is doubtful if a weaker defense than the  
defense of Mr. GERRY could be made. This  
proceeding has been taken by the State  
authorities for the public good, and there is  
little question that the affairs of the Gerry  
Society would be much better administered  
under State supervision. The hunger of Mr.  
GERRY for newspaper notoriety has been  
often illustrated through his selection of the  
children of the stage for attentions that  
sometimes have not fallen short of actual  
persecution. Many of these children, well  
cared for by their parents, and themselves  
actuated happily to show and develop great  
natural gifts, have been shut from the the-  
atre by Mr. GERRY's arbitrary acts, and  
their young lives wasted or let to stagnate,  
if not worse, while thousands of other chil-  
dren in evidence daily on the streets in  
various stages of misery or demoralization  
have been shunned by the Gerry Society as  
though it had no legitimate purpose.

Justice GIEGERICH has reserved his decision  
in this case. It is to be hoped that his de-  
cision, by its logical results, will forever put  
an end to an official egotism which, intensi-  
fied by an intolerance that in other things  
has become obsolete, has used an ill conveyed  
power to oppress and discourage the younger  
genius of the theatre.

This week witnesses the lowest point that  
will probably be reached in the Summer  
state of amusements at the regular theatres  
in this city. In THE MIRROR's list of sixty-  
three houses named in its Current Amusement  
column there is now but one theatre, the  
Casino, independent of the places that remain  
open the year round, that has not yet closed  
its doors. Of the fifteen regular houses in  
the Borough of Brooklyn not one is open for  
business, while in Manhattan thirty-nine  
have closed for the Summer. Less than  
thirteen per cent. of Greater New York's  
theatres now offer diversion to amusement  
seekers.

## PERSONAL.



WAINWRIGHT.—Marie Wainwright, who  
returned from her European trip last week  
is a cousin to Lieutenant-Commander Wain-  
wright, of the Gloucester, to whom Admiral  
Cervera surrendered. Miss Wainwright's  
brother, Captain Robert Page Wainwright,  
of the First Cavalry, is with the land forces  
at Santiago, and has been commended for  
good conduct by Major-General Wheeler.

LOTTA.—Lotta M. Crabtree is at her Sum-  
mer home at Lake Hopatcong, N. J.

STEVENS.—John A. Stevens will go to Eng-  
land in August, to be present at the first pro-  
duction of Nobody's Fool, his comedy-drama  
in which he himself is to star in this country  
next season.

GODFREY.—Lieutenant Dan Godfrey and  
his band gave their last concert here at  
Lenox Lyceum last night. The English  
bandmaster was presented with a gold medal  
by Rudolph Aronson and others of his Amer-  
ican admirers.

YOUNG.—James Young is at the Hotel  
Cecil, London, where he will remain until  
July 30.

FLETCHER.—Charles Leonard Fletcher was  
the guest last week of George Mack at Win-  
throp Beach. Mr. Mack owns a handsome  
place which he calls "The Nabobs," where he  
entertains his numerous professional friends.

GRAU.—Maurice Grau cables a denial that  
Saleza, the tenor, has decided not to come to  
America next season on account of the war.

DRAKE.—Frances Drake's unique collection  
of Indian curios is exciting attention in Bos-  
ton, where Miss Drake is now residing. Re-  
cently she received a relic of her native city,  
Stockton, Cal., in a bookcase made from one  
of the famous big trees of that region.

MITCHELL.—Mason Mitchell, of Company  
K, Rough Riders, was reported wounded in  
the fighting of July 1, at Santiago de Cuba.  
Late communications state that he is out of  
danger, and that his recovery can confidently  
be expected. Mr. Mitchell, who was a scout  
for the Canadian troops during the Louis  
Riel rebellion, has a record for brave service.

CAMPBELL.—One of the cleverest of recent  
circus "stories" achieved in a prominent  
daily newspaper stands to the credit of J. W.  
Campbell, general press agent of the Walter  
L. Main Shows. It was a page in the New  
York Journal about the proposed education of  
the baby elephant "Dewey," the most valued  
feature of the Main exhibition.

ROSE.—Edward E. Rose, formerly manager  
of the Castle Square Theatre, Boston, arrived  
in town last week. He intends to make New  
York his future residence, and is maturing  
plans for an important new enterprise next  
season.

MCDOWELL.—According to rumor, Mel-  
bourne McDowell may star next season in a  
naval drama.

BUCKLEY.—Mrs. E. J. Buckley and her two  
daughters, Annie and Nellie, returned from  
London last week. Marie Wainwright and  
her two daughters, Gertrude and Maybaw,  
were passengers on the same steamer.

ODELL.—Maud Odell, who is now sojour-  
ning at her home in South Carolina, will re-  
turn next season to the Castle Square Stock  
company in Boston, to play all the comedy  
and heavy leads. Miss Odell's success with  
this organization has been unequivocal.

MORTON.—Drew A. Morton, stage-manager  
of the Théâtre Français Stock company, of  
Montreal, is in town.

WINTER.—The Coast critics have nothing  
but praise for Maud Winter's work in Fort  
Frayne, the new play by Brigadier-General  
King, produced by the Frawley company.  
Miss Winter's acting, as Kitty Ormsby, is  
pronounced the incarnation of chic and re-  
finement.

BOZENTA.—Count and Countess Bozenta  
(Madame Modjeska) were entertained at  
luncheon last week by Mr. and Mrs. C. N.  
Sterry, of Los Angeles. Besides the guests  
of honor there were present Captain and  
Mrs. Gilbert Overton, Madame Severance,  
and J. F. Sartori.

SULLIVAN.—John T. Sullivan, who is  
spending the Summer with his wife, Rose  
Coghlan, at New Rochelle, had a sunstroke  
on July 3, and was seriously ill for several  
days. He was in the city last week.

## THE ART OF ACTING.

I.

If your life has been a failure  
And all hope has nearly fled,  
And your heart's in deep contrition  
For the aims that now are dead;  
If you've failed in every mission  
That marks this conqu'ring age—  
There's one bright hope that's left you still  
Go and study for the stage.

II.

All you need at first's a backer  
With a philanthropic soul;  
With a gold or silver platform  
Or a long and greenish roll;  
With a kind and noble nature  
And a sympathetic heart,  
To encourage budding genius  
In the histrionic art.

III.

Then an acrobatic teacher  
Who can wrestle and rehearse;  
Trip you up as well as trip your  
Stumbling feet thro' Shakespeare's verse  
Then a score of French's playbooks  
To prepare the mimic show;  
Thus equipped you're at the grand stand  
For the histrionic "Go."

IV.

You must daily take a lesson  
That will last ten hours or more;  
Gasp for breath up near the ceiling,  
Search inspiration on the floor,  
PARRY swift the strong left hander,  
Have your hair in bunches torn—  
And in years of two or over  
You will be an actress born.

V.

Or, you storm in mimic grandeur,  
With an "Oh!" "Alack!" "Alas!"  
Or, "Kind Heaven hear my prayers;  
And a "Villain, let me pass!"  
Count your beads—of perspiration;  
Curse the fates, or roar with rage;  
Then die with pining glances  
In the center of the stage.

VI.

Learn to enter and to exit,  
Wallings deep and laughter shrill;  
Present a plea to royal favor  
(Or your backer with a bill);  
Study nights and study mornings,  
Practice pedal exercises,  
For in dim, uncertain future  
You may daily with the ties.

VII.

These and other kindred teachings  
Very necessary are  
For your embryonic venture  
As a histrionic star.  
Then on gaily colored three-sheets  
Your name will be lettered be,  
When yearly you are featured in  
The town of Kankeoke.

VIII.

L'Envoi.

But in lieu of a fiasco  
Should your venture meet a blow,  
Gently hint to your kind mentor  
That your cash is running low.  
Then quickly wire the banker  
That your wheels must be greased be,  
And some lard he'll send instant  
In a can marked "N I T."

Boston. ALBERT LANG.

## LOST ON THE BOURGOGNE.

By the terrible disaster at sea which cost  
the lives of more than five hundred persons  
on board *La Bourgogne*, the profession sus-  
tained several losses. Besides Berenice  
Wheeler, a biography of whom appears in  
another column, another young actress of  
promise, Marion Evans, lost her life in the  
disaster. Miss Evans, with her father, D.  
Scott Evans, and her two sisters had taken  
passage on the *Bourgogne* with the intention  
of visiting Paris and spending the remaining  
Summer months in France. Miss Evans was  
last season a member of W. S. Hart's com-  
pany, where she gave promise of certain ar-  
tistic development. She made her debut  
with Mr. Hart, and it was her intention to  
continue in the profession. A few days be-  
fore sailing, Mr. Hart received a letter from  
the young actress, in which she spoke of her  
intention of becoming as thorough an artist  
as her natural gifts would permit. The news  
of her death will bring sadness to the hearts  
of all members of the profession who had  
the privilege of her acquaintance.

Three members of the Boston Symphony  
Orchestra lost their lives on the *Bourgogne*.  
They were Leon Pourtau, A. Weiss, and  
Leon Jacquet, expert musicians and es-  
teemed citizens. Another victim was Madame  
Arrouet, of Boston, a *modiste*, who made more  
theatrical costumes for well known actresses  
than any dressmaker in that city.

Harry M. Kidd, a young operatic singer, of  
Albany, N. Y., was another victim of the  
disaster. He had appeared successfully in  
comic opera, and was bound for Paris pur-  
posing to devote the coming year to the cul-  
tivation of his voice under French tuition.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from  
May 4 to May 25, 1898.

BILBERRY OF TILBURY. By Silvanus Dauncey and  
George D. Day.  
THE DOMINICAN. By C. Ousley and B. C. Mason.  
A LESSON IN WHIST. By Helen Ripley Walthew.  
A RECENT DECLARATION OF INDEPENDENCE. By  
Florence White Ruger.  
THE TRANSIT OF VENUS. By James T. Tanner.  
EIGHT YEARS AGO. By Guy F. Steely.  
ODDS WITH THE ENEMY. By T. S. Denison.  
THE PRIEST. By M. Samuels.  
THE ROYAL REVENGE. By Maud Blanche Hayes.  
A TELEPHONE ROMANCE. By Pauline Phelps.  
THE WABASH. By J. Arthur.  
ADAM BEDE. By F. H. Meade and T. D. Beasley.  
THE TWO DOCTORS. By Moses Goldstein.  
AFTER THE WAR. By Travers-Vale.  
IPHIGENIA IN TAURUS. By F. Butler.  
SAYS I TO JULIA. By Anthony Kennedy.  
SOUBRETTE MONOLOGUE. By U. L. Monroe.  
A BORROWED HONOR. By W. Henry Thomas.  
CAPTAIN RACKET. By Charles Townsend.  
DR. CHAUNCEY'S VISIT. By Joseph Hart.  
A RASH WAGER. By Frank M. Bicknell and  
Chester O. Burton.



## THE USHER.



With the growth of expectation that the curtain will soon fall on the last act of the great war drama that now engrosses interest there is growing, too, a confident belief that peace will usher in an era of prosperity such as the country has not enjoyed for ten years.

This view is sustained by many reasons, the most important of which is based on the fact that the conflict with a foreign power has wiped out sectional feeling and has brought the South and West into closer relations with the North and East. So far as our nation is concerned this result is likely to be of more practical benefit than the expulsion of the Spanish from Cuba or the extension of our territorial dominion.

A few weeks ago it was thought the war might drag along throughout the year, and such a prolongation of hostilities could not fail to depress all business; but now that the end seems to be near at hand there is certain to be a great improvement during the Fall and Winter.

This prospect is especially gratifying to managers and the profession. Since '92 the theatre has not had a generally booming season, and a decided change for the better—a change that will permeate all sections—will be welcomed with thanksgivings.

In surveying the immediate future of the theatre business, with its cheering bow of promise, the only cause for distrust lies in the peculiar and artificial conditions that have undermined its solidity and circumscribed its opportunities. It is a serious question whether, under these conditions, there can be much increase of profit to those that contribute to the stage talent and energy and other essential forces.

We have seen the gradual spread of the blight during the past season. We know that enterprise has been restricted to an unprecedented extent, and we know that it is not only competition that has been destroyed in many directions.

The obstruction of natural avenues of development and an organized effort to control arbitrarily the laws of supply and demand as related to the theatre have brought the logical and inevitable consequence—temporary demoralization and paralysis of that independent activity which gives the very breath of life to the stage, both in the artistic and the material sense.

There will be fewer first-class attractions for first-class theatres next season than in many years. Outside of a few specially favored localities, managers are bemoaning the dearth of suitable companies, while bookings in the smaller cities are barren.

Of course this unnatural and preposterous state of affairs is not going to last. The handwriting on the wall is plain enough. The evil is preparing its own remedy. But for the sake of dramatic interests generally it is a pity that the good times very likely will be here before the theatrical equilibrium has been restored.

A morning newspaper comments on the fact that at the auction sale of the Olympia property "there was a conspicuous absence of managers among the bidders."

There was virtually no bidder, outside of the insurance company that bought in the property.

How many managers are there in the country ready or able to invest a round million in theatre property? The newspaper from which I have quoted does not seem to be aware that theatre managers are rarely theatre owners. Of the thirty-six theatres in the Borough of Manhattan there are just two that are managed by their proprietors.

Louis Aldrich tells a story that has a bearing on this matter. Years ago in Australia a well-to-do man named Solomon built several theatres and came to grief. After his failure he observed:

"Dere vas two Solomons—von in der Bible and von in Owsdralia. Der von in der Bible built a temple—he vas a vise man; der von in Owsdralia built a deanyder—he vas a d—d fool."

The theatres in London lately have done badly. George R. Sims writes in the *Referee* that managers, except a favored few, have suffered seriously.

"It is difficult in these days of wealthy syndicates for a bona fide manager running 'on his own' to make both ends meet," says "Dagonet," "but the difficulty would be most seriously increased if the municipality subsidized a theatre for the benefit of foreigners. A municipal theatre; yes. But for the encouragement of native talent only."

Mr. Sims' view of the proposition seems to

be shared generally by English writers. British conservatism and patriotism will surely see to it that if a municipal theatre does come into existence it will be devoted to the encouragement of the home product

Sir Henry Irving, after closing his season at the Lyceum, is devoting three weeks to New Cross, Islington, and Croydon, populous regions about London, where his first engagements are viewed as great events.

Next week will bring his labors to a close until Sept. 5, when with Miss Terry he will make an extensive tour of the English provinces, embracing engagements in Bristol, Birmingham, Glasgow, Edinburgh, Liverpool, Manchester, and other large cities.

Irving will return to the Lyceum after three months of travel. He will put on Shakespeare's *King Richard II.*, and a new play by Sardou on the subject of Robespierre.

The Summer theatre at Manhattan Beach, Denver, under Mr. Giffen's management, has a programme that contains several notices to patrons that might be adopted generally with advantage. This is one:

The ladies (God bless them!), to whom the management is graciously indebted for such a large share of its patronage, are courteously reminded that "a woman's crowning glory is her hair." The moral is obvious and thanks are extended in advance to all who comply with the implied request.

The annoyance caused by late-comers is thus dealt with:

Patrons arriving after the rise of the curtain will not be seated until after the close of the act in progress at the time of their arrival. Accommodations will be provided for seating late comers in the rear of the theatre until that time. This action is taken in justice to those who have cultivated the commendable habit of being punctual.

Gallantry crops out thus in this note appended to the cast of characters:

In recognition of the equal rights conferred upon the gentler sex by the amended Constitution of the State of Colorado and of the precedence to which lovely woman is entitled under the Constitution of Chivalry, the names of the ladies of the Manhattan Stock company are given the preference in the arrangement of the cast, for the first time in the history of the stage.

Mr. Giffen's season at Manhattan Beach has been highly successful, and his organization is praised as the best stock company of the many that Denver has seen.

## HACKETT'S NEW PLAY.

James K. Hackett, late leading man at the Lyceum Theatre in this city, announced to star next season in *The Tree of Knowledge*, gave a trial production at the Duke of York's Theatre, London, on June 30, of a new romantic play by Theodore Burt Sayre, called *Sir Hillary's Wager*. The cast—which embraced many prominent American actors summing in London—was as follows: Prologue—Lorrimer Weatherby, Maurice Barrymore; Gabriel Carlecroft, James K. Hackett; Sir Julian Grenville, Walter Hale; Lord Rokeby, William Sampson; Hostler, J. Wheelock, Jr.; Mistress Killigrew, Maud Clifford; Lady Clare, Mary Manning.

Characters in the play—King Charles II., Walter Hale; Duke of Buckingham, Frank Mills; Sir Humphrey Berkeley, Frank Worth; Lorrimer Weatherby, Maurice Barrymore; Gabriel Carlecroft and Sir Hillary Grenville, James K. Hackett; Squire Topover, Ferdinand Gottschalk; Master Merciful Holliston, Louis Baker; Sir Timothy Tidbit, Joseph Wheelock, Jr.; Master Percival Penpoint, Seymour George; Captain Hugh Fortesque, Vincent Serrano; Charity Holliston, Mary Manning; Tabitha, Amelia Ferrars; Lady Kitty Montague, Mabel Sinclair; Lady Betty Beamish, Helen Macbeth.

The play tells an ingenious story of a young Puritan officer of the days of Charles the Second who becomes involved in a love intrigue which blasts his life and makes him a drunkard and a highwayman. His son, Sir Hillary, who bears a striking resemblance to the profligate "Captain Midnight," as he is known throughout the land, is arrested on suspicion of being the real highwayman. The climax comes, of course, in the surrender of the father, who saves his son's life without disclosing to him his identity.

The dual role was played in London by Mr. Hackett, who is thus afforded the same opportunity for versatile acting he had as Rudolf in *The Prisoner of Zenda*. The play made a most favorable impression and will doubtless find a permanent place in Mr. Hackett's repertoire. The author, Mr. Sayre, is the clever young American playwright who provided Wilton Lackaye with *Charles O'Malley*. This piece, by the way, received a copyright production in England by The Belle of New York company.

## SHAKESPEARE BY AMATEURS.

The students of the senior class of the Indiana State Normal School, Indianapolis, Ind., presented *The Taming of the Shrew* at the Grand Opera House in that city on June 28, and won from the large audience and from the critics of the local press much praise for the painstaking and artistic manner that characterized the work of all the participants. Professor Charles M. Curry, of the Department of Reading and English Literature, directed the rehearsals and staged the play in a thoroughly adequate way. The students who essayed successfully the principal roles were Etta Blaser, Katherine; Ida Mendenhall, Bianca; M. R. Kirk, Petruchio; O. B. Underwood, Baptista; and F. W. Week, Lucentio.

## JULIA ARTHUR'S TOUR.

Arthur Lewis, manager of Julia Arthur, has returned to the city from his Summer outing, and is commencing work for Miss Arthur's next season's tour. Last Sunday, Mr. Lewis made a trip to Boston with Homer F. Emens, who scenically did so much for the success of *A Lady of Quality*. They took with them the models of the new scenery that Mr. Emens is building for Miss Arthur's new productions, and were entertained at Miss Arthur's Summer island residence at East Brewsters, near Boston. Miss Arthur is in the best of health and full of enthusiasm for her coming tour. With but two exceptions, every member of Miss Arthur's last season's company has been re-engaged.

## GOSSIP OF THE TOWN.

Carrie Lawson, the prima donna soprano, has been engaged by S. R. Patterson, to star next season in a grand and comic opera. Manager Patterson says that a company of thirty-five will support his star.

Alice Butler will go to Los Angeles, Cal., immediately upon closing her present season at the Avenue Theatre, Pittsburg, Pa.

J. F. Bailey, for the past two seasons business-manager for M. E. Rice's *In Old Madrid* company, has taken the management of Stein's Opera House, Muscatine, Iowa. He will open the house about Aug. 10.

Anna Warren Story, who was graduated from the American Academy of the Dramatic Arts in 1885 with George Fawcett, Alice Fischer, Emma Sheridan, Maude Ranks, Beatrice Moreland, Sarah McVicker, Walter Thomas, Merri Osborne, and several other well known professionals, went to Denver as delegate for the Confederation of Women's Clubs. In her absence the affairs of the Society of the Alumni were safely cared for by Lloyd Carleton, assistant stage-manager of Maude Adams' company.

The manager of a theatre who wishes attractions of any class may book them without trouble if he advertises in *THE MIRROR'S* "Managers' Directory."

Manager Tom H. Winnett has been obliged to suspend work temporarily owing to a painful affliction of the eyes. He is confined to a darkened room undergoing medical treatment.

Schenck Cooper, *THE MIRROR'S* Brooklyn correspondent, who with his mother has been registered at the Catskill Mountain House during the past fortnight, has now returned to his Summer home at Nantucket, to spend the rest of the heated term.

Lew Dockstader some years ago became heavily involved pecuniarily, and it looked as if his liabilities were of such an amount that he would never be able to pay his creditors; but he went to work on a salary, and one by one he settled with them, and after four or five years of incessant labor he was at last able to reach the end of the long list of claimants. To-day he is able to say "I owe no man," and all this he accomplished before he entered into an agreement with George H. Primrose to present *Primrose and Dockstader's Great American Minstrels*. Lew Dockstader's courage is to be commended, and such men are a credit to the theatrical profession.

A testimonial war concert was given last Wednesday at Carnegie Hall in aid of the fund of the New York Soldiers' and Sailors' Families' Protective Association. W. Bourke Cockran delivered an address on "The American Soldier."

The results to a local manager who advertises regularly in the "Managers' Directory" of *THE MIRROR* are astonishing, and the cost of advertising is insignificant when compared with those results.

Grant's Opera House, Albuquerque, N. M., was destroyed by fire on the morning of June 28. It is understood that a stock company will be formed to build at once a thoroughly modern playhouse.

Among the engagements announced by Davis and Keogh are: Al. H. Wilson, Bobby Mack, George W. Day, and Fanny Bloodgood. Some of the plays to be toured by this firm are: Scott Marble's new local drama, *Daughters of the Poor*; *The Golden Key*, a fairy spectacle; *Paddy's Market*, an Irish comedy; *Lost in Siberia*, a Russian melodrama; and *The Stars and Stripes*, a patriotic American play. Out of their past successes, Davis and Keogh have selected the following for next season's campaign: *The Sidewalks of New York*, *Fallen Among Thieves*, *The Great Train Robbery*, *Down in Dixie*, and *Heart of the Klondike*.

Plans are maturing for the construction of a theatre on an island in the middle of East Lake, Ala. The Birmingham Railway and Electric Company have the project in hand.

The Creighton Theatre, of Omaha, was sold at a foreclosure sale July 7, to satisfy a claim of \$120,000, held by the Philadelphia Mortgage and Trust Company. The property was bid in for \$130,000 by one of the stockholders.

The local manager in search of attractions will find that a three months' advertisement in the "Managers' Directory" of *THE MIRROR* works wonders. The local manager who advertises steadily in this department of *THE MIRROR* finds that it pays him a thousand fold.

Laura Bellini is visiting her parents at Lebanon, O., where she will shortly be joined by her sister, Mrs. Dolly Nobles. Miss Bellini has had offers to sing at the leading vaudeville houses next season, and it is more than likely that she will devote ten or twelve weeks to those theatres. For two or three years Miss Bellini has been rarely seen by the general public, she having been singing principally at private concerts, a class of work which she has found easy, profitable and delightful socially.

A Texas Steer closed a successful season June 18 at Omaha. The next tour will open about September 1, and will include all the principal cities and a Southern trip. Katie Putnam and all the old favorites will be seen in the cast.

George Broadhurst has hit upon several original conceits to advertise his new comedy, *Why Smith Left Home*. One picturesque poster shows Dorothy Usher garbed as Pierrot, pointing sardonically to the letters of the title.

The Little Corporal is the name finally decided upon for Francis Wilson's new opera which opens the season at the Broadway Theatre.

Frank J. Wiltach, who is to go ahead of De Wolf Hopper next season, set the ball rolling by two capital stories in the *Evening Telegram* last week, anent the absurd portrait of Mr. Hopper displayed in front of the Knickerbocker Theatre.

Wise local managers advertise their houses in the "Managers' Directory" columns of *THE MIRROR* in the Summer, when attractions are making their routes.

Maud Haslem will probably be chosen for the role in *Why Smith Left Home* which Berenice Wheeler was engaged to originate.

The Telephone Girl continues for another week at the Casino, Yankee Doodle Land having been postponed until July 18.



Victory Bateman has just signed for the leading roles with Jacobs' Stock company, Newark, N. J., for a twenty-five weeks' engagement. During the season Miss Bateman expects to produce her own versions of *Carmen*, *Frou-Frou*, and *Camille*. She has also arranged for the American rights to two new plays, *New York Divorce*, and *Our Widow*, by an English author. These plays will, in all probability, be produced at Newark. Miss Bateman will sail for London next week, and will have her gowns made while abroad.

Mittie Atherton, who was last heard in New York as *Flora* in *Rob Roy*, has returned after spending most of the Winter in Boston. She will leave in a few days for Long Branch, but will probably be seen the coming season in a musical comedy.

There are more theatres than there are companies to play in them. The wise local manager advertises his house in the "Managers' Directory" columns of *THE MIRROR* during the Summer, and through this means books his season, while the unwise manager who does not believe in advertising hustles all the time and has to put up with inferior attractions most of the time.

Mildred Holland, whose success in *Two Little Vagrants* was one of the most pronounced of last season, will star in the same piece, opening in August in Boston. She left last week for Hyannis Port, Cape Cod, to remain the rest of July. She will personally conduct the rehearsals of *Two Little Vagrants* on her return.

Charles F. Dittmar returned from abroad last week on the *Lahn*. He had to cut his stay in London short on account of the production of *The Wheel of Fortune*, soon to be made. Besides bringing back several features for this production, Mr. Dittmar has secured the rights to two plays, *Forgotten Truth*, and *The Tiger Lily*.

Samuel Freedman is making arrangements to publish a press sheet upon a novel plan, and to contain many new features. Mr. Freedman is interesting with him in the venture some well known dramatic writers in this and other cities, and some bright matter can be expected. Mr. Freedman will be simply interested in this idea until October, when he will be again connected with Julia Arthur's company as business-manager.

"I never received quicker results than from my advertisement in the 'Managers' Directory' of *THE MIRROR*," wrote a local manager the other day. This is not news to those who know the value of advertising in that department, but it ought to serve as a tip to local managers in search of attractions who know nothing about the advantages of such advertising.

Prescott R. Loveland, manager of Kennedy's Players, has secured from Garland Gaden The Young American for Eastern territory. The company is rehearsing in New York.

H. Coulter Brinker has been re-engaged this season to play all the leads with Victory Bateman at the Columbia Theatre, Newark, reappearing in his successes of last season.

There is yet to be found a local manager who will say that he has not had satisfactory results from advertising in the "Managers' Directory" of *THE MIRROR*. There are many managers who use no other means to secure attractions.

Creston Clarke is having two new plays prepared for his coming season; one a romantic drama of the Huguenot period, the other a dramatization of Owen Meredith's book, "The Ring of Amasis."

Daniel Sully and Willis E. Boyer, his manager, changed their vacation for a couple of days last week. They took a hand at road making up near Mr. Sully's home at Lake Hill, to liquidate their share of the road tax, which can only be paid in manual labor.

"Where am I to find attractions for my house?" is frequently the query of the local manager. If he will advertise in the "Managers' Directory" of *THE MIRROR* he will find the answer. *THE MIRROR* is read by every traveling manager.

Laura Millard, whose great success as the prima donna of the Trivoli in San Francisco, and more particularly as O Mimosa San last season in *The Geisha*, have brought her more prominently than ever before the operatic world, returned last week from a visit in Montreal. This week she will sail, with a large party of Canadian friends, for Glasgow. She will spend several weeks in Scotland, and will visit London and Paris before returning. Her *Geisha* success was so pronounced that an effort was made to secure the piece and star her in it, but it was found that it had already been disposed of elsewhere for next season.

Attractions playing large cities often wish to break long jumps. Managers of good one-night and two-night stands can book such companies by advertising their houses in the "Managers' Directory" of *THE MIRROR*.



## THE ARTISTIC PARTNERSHIP.

The scenic studio of Messrs. Gates and Morange, Thirty-ninth Street and Broadway, is at present a centre of artistic activity. A MIRROR man, who called upon them yesterday, found both artists busily employed at an enormous paint frame. The unique construction of this frame impressed the MIRROR man as a novelty, and he learned from the artists that it was a newly contrived apparatus by which much time and labor may be saved in the preparation of a scene.

"Heretofore," said Mr. Gates, "a scenic artist has been obliged to use the paint frame of a theatre, which involves the expense of rental for the artist and much inconvenience arising from bad light and unfamiliarity with the surroundings. This apparatus, devised by Lee Lash, of Philadelphia, will greatly facilitate our work in the future. Mr. Lash hit upon the idea of two big rollers on which the canvas is bound like an endless towel. The rollers are fifty feet apart, and we can obtain any desired width. On this endless sheet we can therefore paint a drop fifty feet high and wide enough for the proscenium of the largest theatre in the land."

"You seem to be busy," remarked the MIRROR man, surveying the immense studio filled with huge canvases in varying states of completion.

"We never undertake more work than we can individually attend to," said Mr. Morange. "We don't believe in turning out machine-made scenery, as per contract, and we make 'quality, not quantity' our motto. We want to be judged solely by our artistic output. Last season we painted a curtain for the National Theatre, Washington, and Professor Andrews, of the Corcoran Art Gallery, said that it was the first theatre curtain which in his opinion merited serious critical attention. That is the kind of judgment we cater to."

"Tell THE MIRROR something of your present work."

"Well, we have just as much work on hand as we feel will receive fully justice. Our brushes are busy with a new curtain for Providence, R. I., and two other curtains for Southern theatres. The subjects are 'Psyche Before the Throne of Venus,' and 'The Judgment of Paris.' Then we have contracts for three scenes for Jacob Litt's big production, Sporting Life, and also for Stuart Robson's new play, which will open the season at Wallack's. Manager Isham, who is to make a high-class production, called Wine, Women and Song, has commissioned us to paint eight striking scenes, and we have the work well under way. Recently we completed a big Cuban cyclorama showing the siege of Santiago. In the painting of this we had the association of Walter Barridge. Our studio is, strictly speaking, the only scenic studio in New York city. There are, of course, other artists who own studios devoted to scene-painting, scene-building, the manufacture of stage 'props,' etc. We do not, however, believe in a mixture of the arts and sciences, and our entire building is devoted to the one art of painting. In a week or so an electric plant will be established in the place, and Mr. Lash's revolving paint frame will be worked by electricity."

"How long have you employed your talents in this branch of art?"

"We learned the art of scene-painting at the Chicago Auditorium and the Chicago Opera House, when David Henderson's big productions made that city a sort of centre for our profession. Many productions originated at that time in Chicago. Nowadays, all the producing managers make their headquarters in the East, so we followed the general movement. Last year was our first in New York. We found that our reputation had preceded us, and although newcomers, we were not strangers. We received an immediate contract for The White Heather, and managers have since then given us as much work as we can safely fulfill. The Mexican Government honored us with a contract for a drop curtain for the National Theatre, the subject, 'The Meeting of Antony and Cleopatra.' We were further complimented when the Japanese Ambassador, on receiving official instruction from his country to examine the modern scenery of America, paid us a personal visit. In Japan they have no perspective in their scene-painting, and they have no mechanical effects. Perhaps his visit to us may result in a theatrical revolution in Japan."

## "WANG REVIVED AT MANHATTAN BEACH."

For the second fortnight of his engagement at Manhattan Beach's delightfully cool theatre De Wolf Hopper took from the shelf his old success, Wang, and gave it a rousing revival, beginning last evening.

That the revival might be more complete Mr. Hopper augmented his merry company with special additions, notably Maud Hollins, who sang Marie, a role in which Jeannette St. Henry won distinction, with success both vocally and otherwise; Minnie Ashley, who made a pleasing Gillette, Mrs. Woolson Morse (Agnes Reilly), widow of Wang's composer, who in her original part of the Messenger was excellent, and George W. Barnum, who also pleased.

Of Mr. Hopper's regular company there were Alfred Klein, fat, jovial and infectious comic, and Edmund Stanley, fine of voice and rich in ability, who appeared originally; Alice Houser, who handled well the role of the widow, and Alice Judson, who sang Della Fox's old part of Mataya. Miss Judson's style of beauty is the antithesis of that of Miss Fox, but for all that she rivals and even surpasses Miss Fox in attractiveness, and her work last evening was such as to give entire satisfaction and to win for her a large quantity of well-deserved applause.

Last, but not least, there was Mr. Hopper himself, who, with his rollicking good spirits, dominated the entire performance and never let the fun flag.

The rest of the company and the chorus were agreeable, and the costuming and stage settings attractive.

There was a good sized house present, which seemed to have lost none of its love for Mr. Goodwin's bright book and Mr. Morse's tuneful score.

## SCOTT MARBLE'S NEW BOOK.

Scott Marble, who is possibly the most prolific of American playwrights, is busy in the compilation of a work which ought to prove readable and diverting. Mr. Marble has preserved letters of Bill Nye and Eugene Field, and he purposes to edit these and publish them in book form. The letters of Nye are said to be extremely humorous, while those of Field show the seriousness of the man. Dutton will probably be Mr. Marble's publisher.

## THE WAR TAXES.

Owing to the special war tax members of the theatrical profession, like all other residents of the United States, have had their living expenses materially increased. The price of bread is higher, owing to the tax on flour. They are taxed directly or indirectly on all sorts of articles of food and beverage the same as every other member of the community. Furthermore, they are taxed for smoking tobacco, cigars, cigarettes and numerous other luxuries.

They are compelled to affix a war revenue stamp to checks, bills of exchange, promissory notes, and documents of other business transactions. They are taxed for legal documents, including leases, agreements, conveyances, etc. They are taxed for telegraph messages and expressage.

They are taxed 25 cents on warehouse receipts for any goods, merchandise or property of any kind held on storage, which obviously includes scenery. They are taxed indirectly for medicinal articles and preparations, which include, of course, numerous articles of "make-up," as the articles on which a special war tax is imposed comprise any substances or articles by whatsoever name the same heretofore have been, now are or may hereafter be called, known or distinguished, used or applied, or to be used or applied as perfumes or as applications to the hair, mouth or skin, or otherwise used, made, prepared and sold or removed for consumption and sale in the United States.

In view of the fact that managers are already paying their full share of the special war tax, it may seem unjust that Congress should in addition exact from proprietors or lessees of theatres, museums and concert halls a special war tax of \$100, especially as managers are made to pay three or four other special taxes.

## FUND TRUSTEES' MEETING.

The regular monthly meeting of the Board of Trustees of the Actors' Fund was held on Thursday, July 7. Owing to the fact that it was the midsummer meeting the attendance was small, but nine of the twenty-one trustees attending. The President announced that the Executive Committee would be elected at the August meeting, when the standing committees for the year would be appointed also. Letters from Al. Hayman, Charles Frohman, and Daniel Frohman were read tendering their resignations from the board. These letters were laid on the table until the September meeting, when there will be a larger number of trustees in the city to act upon them.

## SAID TO THE MIRROR.

Mrs. ANNIE YEAMANS: "The rumor that I am going to return to Edward Harrigan's company is entirely erroneous. Mr. Harrigan wanted me for his revival of The Mulligan Guard Ball, but I declined the offer. I am under contract to Mr. Broadhurst, who has written me a splendid part in his new comedy, Why Smith Left Home."

T. DANIEL FRAWLEY: "Kindly state that no such person as Jane English is connected with my company. I never heard the lady's name until I read her advertised engagement with the Frawley company. Miss Winter is and will continue our ingenue. I may add that Fort Frayne is a tremendous success. Our season so far is the biggest we ever had."

MAX FIGMAN: "I am more than delighted with my part in Mr. Du Souchet's new play in which I appear next season under the management of Smyth and Rice. As yet the piece is unnamed."

HENRY E. HOYT: "I have finished the scenery for George H. Broadhurst's new farce, Why Smith Left Home. It consists of two exteriors which rank among the most artistic I have ever done. I am satisfied with the work in every way and Mr. Broadhurst must be also, for I have already received payment for it in full."

SCOTT MARBLE: "I find in THE MIRROR a note to the effect that Florence Hamilton has been re-engaged by Corse Payton for his stock company, and that my play, My Husband, 'the rights to which are owned by Miss Hamilton,' has been one of the most successful plays of the season in Mr. Payton's repertoire. For years I have tried to locate Miss Hamilton, and I do not recall that she has ever paid me any royalty on the play mentioned. She does not own the play, and my attorneys will proceed to the effect that she will either have to pay royalties on the play or stop using it."

EDGAR L. DAVENPORT: "I leave this week for Falmouth, Mass., to spend the Summer. Although it has been reported that I had signed with the Columbus Theatre Stock company for next season, such is not the case."

SIDNEY R. ELLIS: "I believe that the coming season will be far more prosperous than the preceding one, especially for large attractions. I find this opinion shared by a majority of theatre managers. Speaking from my own experience, I may say that I have been unable to consider many applications for the attraction which I am booking, Mr. Yale's spectacle, The Evil Eye."

SAMUEL FREEDMAN: "I wish to say, in all sincerity, that I do not think the value of an advertisement in THE MIRROR can be overestimated. For an experiment, I, in the last issue, tried a few lines, and in five days since the paper was published I have received thirty letters, of none of which I would have been the recipient had I not put that little card in THE MIRROR. I am glad the profession has a medium that is so well read, and I have been so much encouraged by my little experiment in the advertising columns of THE MIRROR that I intend to keep a yearly card in its columns from now on, and with the greatest of honesty, I advise my friends to do the same."

GEORGE H. NICOLAI: "Everything looks decidedly promising for E. D. Stair's various theatres and attractions which I represent. Mr. Stair is detained at Detroit by the illness of his mother. All our theatres and attractions will open early. The former will present an unusually strong line of stars and plays for popular theatres, while the road companies will be, as usual, up to the standard."

CHARLES MURRAY: "I have no connection with the Eastern or Western companies playing Finnigan's Ball. I am to star under James D. Flynn's management in Finnigan's 400."

W. J. FLEMING: "It is an error to say that Neck or Nothing will have its initial

performance in this country at the People's Theatre the coming season. I beg to correct you. We produced the piece at Pence Opera House, Minneapolis, Minn., and played it week of Oct. 23, 1882. Phosa McAllister was manager, and your humble servant was stage-manager and leading man. The piece has since been done by many stock companies and sometimes under the title of In the Trenches."

## IN SUMMER PLACES.

Johnnie Le Fevre is enjoying life at Midway Park, Piqua, O.

F. A. Yelverton is spending the Summer months at his home in St. Louis, where he is indulging his fondness for palette and brush.

Thomas Kevins is summing in the Redwoods, where the Bohemian Club, of San Francisco, hold their annual "jinks."

Jean Renolds is visiting friends at her home in South Dakota.

Ed T. Murray, Blaney's original "country boy," was tendered a clam bake, June 26, at his home in "Hayseed Pasture," West Hartford, Conn. One of the menu cards prepared especially for the occasion has reached THE MIRROR. Among other amusing things, it specifies that "Bombardment upon the Spanish mackerel will begin at high noon providing Cervera gets cork out of the bottle. Battery G, of the State Troopers, Heavy Artillery, will be flanked in the rear of the camp, and will give General Weyer a warm reception. The courses of the dinner are alluded to as 'ammunition.'"

J. Frank Burke is spending part of his vacation as the guest of George Le Sauvage at Bath Beach. Both have been re-engaged by the Elroy Stock company for next season, opening at Elizabeth, N. J., Aug. 22.

Several professional people of note who are playing in Boston spend their leisure hours at Winthrop Beach. Among those who are now sojourning there are Marie Jansen, Howard Gould, Dan Daly, Frank Keenan, George Mack, John B. Mason, Lowell Mason, and William G. Smith, of Rice's Ballet Girl company.

The season of the C. B. Welle's Summer Stock company having closed, Mr. and Mrs. Willis Marks (Carroll Marshall) will spend the Summer with friends at Springfield and Lake Pleasant.

Mr. and Mrs. Peter F. Dailey are at St. James, L. I.

At Madison, Conn., there is quite a colony of actors, who are enjoying the quaint village and the delightful bathing. Mr. and Mrs. Edgar Fawcett, Mrs. John Gilbert, and Sydney Rosenfeld are among the number.

Sara Converse will spend July and August at Larchmont.

Mr. and Mrs. S. Z. Poli are at Litchfield, Conn., for the Summer.

Edward C. White, having completed the booking of both his organizations, has gone to the Massachusetts coast for a month's vacation.

Frederick Bock is summing with his family at Minneapolis, Minn.

Norman Gimber, of the Actors' Fund, will spend his vacation cycling through Westchester County.

Nicholas Noyes, treasurer of English's Opera House, Indianapolis, was in town for a few days last week.

The correspondent of THE MIRROR at Syracuse, N. Y., writes: "Irene Perry is spending the Summer here as the guest of her sister, Mrs. Charles E. Candee (Helen Sedgwick), late leading lady for J. K. Emmet. Mr. and Mrs. Barry Johnstone, Percy Kingsley, Dan Darleigh, W. H. Murphy, Mr. and Mrs. Charles Riegel (Sally Williams); Florence Huntley, and Harry Levy are also summing here. Fritz Williams spent a few days here last week, and May Irwin passed through on her yacht Countess, en route to the Thousand Islands. George W. Loomis, of THE MIRROR business office, is also visiting here."

J. Palmer Collins is at South Cairo, Greene County, N. Y., for the Summer.

William L. Malley, manager of Pudd'n-head Wilson, has gone to Edwin Mayo's home, Crockett Lodge, Canton, Pa., for the Summer.

Mr. and Mrs. Charles Walcott, of the Lyceum Theatre Stock company, have been spending a few weeks at Asbury Park. They will leave this week for their country place at Staatsburg-on-the-Hudson.

Fred W. Peters is the guest of Barron Fredrichs, the photographer, at the New York Canoe Club at Bensonhurst.

W. A. Brady and James J. Corbett spent Sunday at Asbury Park.

Al. Krantz has gone to his home, Providence, R. I., for the Summer.

W. S. Hart is spending his Summer at Asheville, N. C.

Creston Clarke and Adelaide Prince are summing at the Delaware Water Gap.

R. C. Chamberlin is spending the Summer at Paxinosa Inn, Easton, Pa. He goes with Charles Coghlan next season.

Viola Bancroft is passing her vacation at Bancroft Villa, Lake Michigan.

Maud Harrison and her mother are summing at Edgemere, L. I.

Kenyon Bishop has gone to Saratoga.

Richard Harlow will shortly sail for Europe.

"Aunt" Louisa Eldridge is the guest of Ellie Wilton at Whitestone.

C. Harry Kittredge is at his Summer home, Barnegat Park, N. Y.

Ellen Seymour is staying in Catskill for a few weeks.

Charles Barnard, who has been summing on Cape Cod, has gone to Chautauqua. He will return to town on Sept. 1.

Sydney Cowell sailed for England last Saturday on the Etruria to visit her mother. She will return late in August. Miss Cowell has been re-engaged for Mrs. Fiske's company.

May Vokes is enjoying herself at "Blossom Heath," Larchmont.

Charles N. Lum is visiting the family of Philadelphia's millionaire contractor, James

Doak, at their beautiful Summer home in St. Charles Place, Atlantic City.

Ethelwyn Hoyt is spending the Summer at Liberty, N. Y.

Frank C. Bangs has gone to Saratoga for the Summer. He will live at the Kensington, and will have several dramatic pupils.

Edwin De Coursey will spend the Summer at Columbus, O.

W. E. Horton writes from Mount Clemens, Mich.: "Arrivals during the past week were Fred Hallen, Mollie Fuller, Leo C. Teller and family, Sam Bernard, Jack Bernard, Mr. and Mrs. James Rhodes, R. F. Trevellick, Lizzie B. Raymond, W. H. Clarke, and Bernard Dyllin."

George D. Mitchell, correspondent of THE MIRROR at Paris, Ky., is spending his vacation at the Springs.

A. P. Scott and M. C. Service were in town July 5, in advance of Oliver Scott's Negro Minstrels, which played here yesterday.

The following companies will open their season here: The Pulse of New York, July 30; Who is Who, Aug. 16, and St. Plunkard, Aug. 25.

De Witt Cooke and Sam Lee left for Friendship, N. Y., where they will join Gorton's Minstrels. This is Mr. Cooke's seventh consecutive season with this company.

The cozy little Summer house of John T. Kelly will remain closed this Summer, as Mr. Kelly will spend his vacation at Woodbury, L. I.

## FOREIGN NOTES.

William Gillette's Held by the Enemy is to be produced in the English provinces by a company under the management of W. H. Manning and Duncan Ross. The tour will open about Aug. 1.

The Belle of New York is to be presented by two provincial companies, under the management of George Musgrove, in England next season.

Sydney Rosenfeld's comedy, A Possible Case, will be produced by John Hare.

Julie Opp and David Bismph presented Adelaide, in which they were seen at the Lyceum Theatre here, at St. George's Hall, London, recently. They were assisted by Alison Skipworth and Neal McCoy.

Charles H. Hoyt, it is reported, is arranging for the production in London of A Day and a Night, A Contented Woman, and A Black Sheep.

Ragged Robin, Beerbohm Tree's English version of Le Chemineau, Jean Richepin's best play, has not met with success in London. However, it will serve to fill out Mr. Tree's season.

It is reported that Sarah Bernhardt is to attempt Hamlet in a translation of Shakespeare's tragedy. Let us hope that the French actress will not carry out her threat, as her talent is essentially feminine and objective. The Prince of Wales is responsible for suggesting this silly idea to Madame Bernhardt.

Rejane extended her season at the Vaudeville to July 8, owing to the success there of Zaza. Charles Frohman has secured both the English and American rights to the play according to report.

Jeanne Ludwig, one of the principal sociétaires of the Comédie Française, died recently. The day of her funeral was marked by the closing of the theatre.

Jean Aicard's Père Lebonnard, which has been revived in Paris by Ermete Novelli, has been sold for Germany, Austria, and Spain.

Coquelin gave the last performance of Cyrano de Bergerac at the Porte Saint Martin on June 29. He expects to reopen at the same theatre in September with the Rostand play, which has been one of the most remarkable successes ever enjoyed in a Parisian theatre. Irving is to play the part in English, but Coquelin is now producing the play at the Lyceum in French. Richard Mansfield has secured the rights for America, and has gone across the ocean to see the French production in London. The play is printed, and therefore is free for America, but Mansfield has come to an agreement with the author for an official authorization.

The Opéra Comique in Paris has vacated the Théâtre Lyrique, which it has occupied since the burning of the old Opéra Comique some ten years ago. The new theatre which the Opéra Comique is to occupy is built on the site of the old one. The stage is very small, consequently the more ambitious works that Carré intended to produce will have to be abandoned. The theatre, however, has been made as safe as possible, and will be entirely lighted by electricity.

Madame Melba made her reappearance at Covent Garden in Traviata. She was cordially received. Her voice seems tired, and she has aged in appearance.

Jean de Reszke continues ill, and his place in the French repertoire has been taken by Saleza, a French tenor of note, who has been engaged by Grau for next season at the Metropolitan.

## AMONG THE DRAMATISTS.

Thomas H. Davis, of Davis and Keogh, has written two farce-comedies which will be exploited by his firm next season, and is now occupied in writing an up-to-date war drama to be called Sunk at Santiago. It is said that in this play the passing of Cervera's fleet will be shown spectacularly.

Daniel Sully has secured the comedy which William M. Goodhue was writing for the late William Barry. At the time of his death, and will produce it during his coming engagement in San Francisco. The title of the piece has not yet been selected.

Between the Lines, by James R. Bradford, is the title of a military drama dealing with events of the late Civil War.

The Siege of Santiago, a new war play by Vandyke Brooke, has been secured through the International Play Bureau, for use in several Western stock houses.

At the Mercy of Crooks is the title of a local melodrama by William J. Butler, which is to receive an early presentation by the Miles Ideal Stock company, of which the author is a member.

## PRODUCTIONS ANNOUNCED.

The Dawn of Freedom will have its first New York production early in September at the Fourteenth Street Theatre.

Hotel Topsy-Turvy, which ran two years at the Folies Dramatiques in Paris, will be produced at the Herald Square Theatre, Oct. 3. The house will be reopened, however, with a revival of The French Maid.



## GOSSIP.

William H. Tooker writes to THE MIRROR from Victoria, B. C., that he gave an open-air performance of *As You Like It* at Oak Bay Park, in that city, on July 2, to over 3,000 people.

John R. Pierce, of Rochester, is in the city representing the Lyceum Theatre. Mr. Pierce has been connected with the Lyceum from the date of its opening, ten years ago. He reports that the past season was one of the best in the history of the house. The bookings for the approaching season are being made rapidly. The stock company now filling the Summer season is doing a splendid business. Mr. Pierce makes his headquarters at 1440 Broadway.

Manager F. E. Prun, of the Opera House, Glens Falls, N. Y., will be in town all this week, with headquarters in the Knickerbocker Building.

Corse Payton has just purchased Hal Reid's stirring melodrama, *Santiago*, which is considered by Western critics to be one of the most spirited of modern war plays. *Santiago* will be produced by Mr. Payton, who will himself appear in the comedy role.

Mrs. John Ince had the misfortune to fall last week and break her arm in two places.

Mrs. Spencer Cone is visiting friends in town.

Mrs. John Jack is recovering from the effects of a serious operation.

Mrs. Rachel McAuley has returned to town greatly improved in health.

The marriage of Robert McWade, Jr., to Mena Ring is announced to take place this week.

Olga Nethersole will succeed Julia Arthur at Wallack's Theatre.

Walter Burridge has been engaged as scenic artist for Henry V. Donnelly's new stock company at the Murray Hill Theatre.

Roselle Knott is back in town, having closed a successful engagement as leading support to Robert Mantell.

A. J. Spencer, of Jacob Litt's office, has returned to town after a trip to the Northwest.

Next season's tour of Lewis Morrison, under the management of Jules Murry, will begin the middle of September, at Halifax, N. S. An entirely new production of *Faust* will be presented the coming season.

Viola Allen has reached Greeba Castle, Isle of Man, and will spend the months of July and August there as the guest of Mr. and Mrs. Hall Caine.

Katherine Grey, who will support Charles Coghlan next season, will arrive in New York on the *Britannia*, after a short visit to Paris.

Charles Coghlan will begin rehearsals on Aug. 15.

Judge Evans, of the Court of Common Pleas, at Columbus, O., has awarded Marie Doran and Mollie Revel, authors and owners of *Carmen*, judgment in full to the amount of \$558.23, against E. J. Alram, for royalties due on that piece, in which Rosabel Morrison appeared during the season of 1896-97. The plaintiffs closed the company under attachment proceedings at Columbus, on Feb. 22, 1897. Judge Evans, in rendering his decision, denied the defendant's counter claim to damages; also his petition for permission to fill an amended answer.

Frank Hennig, formerly with Thomas W. Keene, secured a divorce on July 6 from Nellie F. Hennig. The decree was granted by Judge Nash, of the Supreme Court.

Rumors of smallpox in the vicinity of Dunkirk, N. Y., seem to have been unwarranted. On June 27 Pawnee Bill's Wild West showed there to big business, and on June 28 John Hummel's Circus played to standing room only.

Pearl Eyttinge returned to the stage last week to play *Mercedes* in a revival of *Monte Cristo*, at the Palace Theatre, Boston. The *Herald* says: "Her work called forth bursts of applause."

Charles Stevens was appointed on July 6 to the position of manager of the People's Theatre, Toledo, O. He is now in this city booking attractions for the coming season.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

BENTON ALLINGER, Toronto, Canada: Stanislaus Stange wrote the libretto of *Brian Boru*.

G. H. CUTLER, Richmond, Va.: Clay Clement appeared in *The New Dominion* at San Francisco, Cal., last month.

B. D. EMERSON, Cincinnati, Ohio: Paul Potter's play, *Our Country Cousins*, was adapted from Emile Angier's *Les Lionnes Pauvres*.

H. M. PERRY, New Bedford, Mass.: The *Lady of Lyons* is published by Samuel French, 25 West Twenty-second Street, New York city.

GRACE GRAY, Waterbury, Conn.: Effie Ellsler gave the first New York city production of *Woman against Woman* at the People's Theatre, on Oct. 12, 1895.

GERMAN-AMERICAN, Newark, N. J.: The German Lilliputians made their American debut in the *Pupil of Magic* at Niblo's Garden, New York city, on Sept. 15, 1890.

GEORGE F. SHARRH, Baltimore, Md.: 1. Minnie Maddern Fiske's plays have not been published. 2. Bronson Howard's plays have been printed for copyright purposes, but are not on sale.

OLIO, New York city: The Union Square Theatre, New York city, was opened under B. F. Keith's management on April 10, 1893. Continuous vaudeville was introduced at that house by Manager Keith on Sept. 18, 1893.

WILLIAM BROWN, Philadelphia, Pa.: It depends entirely whether in introducing the balloon effect the manager in question has used it in precisely the same way as it is described in the novel; whether this particular balloon effect has ever before been used on the stage; and whether any portion of the dialogue and plot of the novel has been palpably imitated in the play.

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From copyrighted photo by the H. C. Miner Litho. Co.  
PAPINTA.

The wonderful success achieved by Papinta, the myriad dancer, has been the talk of the vaudeville world for months past. A great many people thought that the serpentine dance craze would not last more than a little while after the novelty had worn off, and they were perfectly right as far as the ordinary serpentine is concerned. The dances done by Papinta are as far removed from the original serpentine as the Klondike is from Skowhegan, Maine. She has introduced so many changes and improvements to bring her work to the point of perfection that she stands alone in the world's galaxy of dancers.

Her recent phenomenal run of ten weeks at Keith's beautiful Boston Theatre stamped her as a drawing card of the first-class, and her present six weeks' engagement at Keith's Union Square Theatre, which closes on Saturday evening, has added to her name and fame. In the Fall she will fill long engagements at Keith's Philadelphia and Providence houses, which proves the value placed upon her by the King of the Continues.

The effects in Papinta's fire dance are particularly startling. She was the first dancer to introduce this fire dance, as she did it at Havlin's Theatre, Chicago, in 1894. Her apparatus was not perfect at the time, and she abandoned the dance for some time. When she put it on again she did it in very realistic style. The steam effect, which looks like smoke from the front, was originated by her. She was also the first to use a complete street costume with a parasol in a dance, and the ruffled dress which she uses in her lily dance is her own creation.

Papinta has had the forethought to look out for the proverbial rainy day. She owns a ranch of 100 acres, near Oakland, Cal., which is richly stocked with all sorts of cattle and game. She calls the place Papinta Villa, and intends to take up her permanent residence there when she bids good-bye to the footlights. Last week she purchased three superb carriages, in which she will spin over the California roads, drawn by some of the finest horses in her stables, which contain some very valuable trotters. She will rest at her ranch during the months of January and February of next year. Not a little of Papinta's great success is due to her hustling manager, W. J. Holpin, who is constantly employed in improving the apparatus used in her performance, and doing everything possible to promote her interests.

### THEATRES AND ROOF-GARDENS.

#### Pleasure Palace

Signor Del Puente, who made his debut last week at Proctor's, is the headliner. The others are Clayton White, Gertrude Mansfield and company in The Waldorf-Metropole Episode; the Nichols Sisters, coon impersonators; Crimmins and Gore, comedy duo; the Anglo-American Quartette, vocalists; Smith and Campbell, comedians; Barton and Ashley, comedy duo; Sparrow, juggler; the La Martine Brothers, acrobats; John C. Leech, comedian and mimic; Kit Koster, sharpshooter; Steve Jennings, comedian, and the three Brothers Rossi, acrobats. The war-graph is retained.

#### Keith's Union Square.

Papinta, the myriad dancer, is in the sixth and last week of her successful engagement. The bill also includes Mr. and Mrs. R. J. Duran and company in When a Man's Married; George Evans, "the Honey Boy," the Quaker City Quartette; Reno and Richards, acrobatic comedians; the Blondella, comedy duo; Willard Simms, comedian; Lovenberg's Instrumentalists; the Ryeford Sisters, songs and dances; Baldwin and Daly, comedians; Ida Marie Rogers, vocalist; Ed Christie, comedian, and Morton and Mayer, comedy duo. The biograph and the Timely Topics stereopticon are retained.

#### Koster and Bial's.

Cook's Tour continues the attraction in the music hall, with Josephine Hall, Marie Dressler, Ada Lewis, John Slavin, Harry Kelly, Martie O'Neil, Will West, Irene Bartley and others in the cast. The olio on the roof-garden is furnished by the Rogers Brothers, Dutch comedians; the four Emperors of Music; the sisters Beaumont, comedienne; Allie Gilbert, soubrette; Alma Doerge, vocalist, and Provo, the juggler.

#### Central Opera House.

The headliners are Lizzie Evans and Harry Mills, who present their sketch, A Mock Marriage. Ouda, contortionist; Raymond and West, blackface duo; Walter J. Talbot, tenor;

the Carlons, comedy duo; Bartell and Morris, musical act; Moran and Wesley, comedians; Louise Sanford, soubrette, and Ben Welch, Yiddish impersonator, are the other numbers.

#### Proctor's.

A decided innovation is introduced this week in the engagement of the principal members of the Royal Italian Opera company, in an elaborate production of Cavalleria Rusticana. There is a chorus of fifty and special scenery and elaborate costumes. The regular olio includes Canfield and Carleton, comedy duo; the four Nelson Sisters, gymnasts; the Couture Brothers, acrobats; Adele Purvis Onri, revolving globe artist and serpentist; Cuerdo and Nolan, blackface comedians; Williams and Tucker, comedy duo; the Donovans, sketch team; Charles T. Grille, comedian; Eddie Pinaud, cyclist; Boyce and Black, comedy duo; Walter Hyde, violinist; Johnnie Quigley, boy tenor, and Clifford Wiley, baritone. The war-graph is continued.

#### Tony Pastor's.

The bill is headed by Charles R. Sweet, the piano tramp, and includes Billy Carter, comedian; Walz and Ardell, comedy duo; John and Bertha Gleeson, dancers; Dick and Kittie Kumins, comedy duo; Loney Haskell, comedian; Margaret Webb, soprano; James R. Adams' Pantomime company in a sketch called Pico, the Village Torment; E. Nizaras and Leone Bonne, gymnasts; Clement and Marshall, sketch team; Sheffer and Blakeley, blackface team; Kelly and St. Clair, comedy duo, and Allyn and Lingard, serio comics.

#### Casino Roof-Garden.

Ernest Hogan and his supporting company of colored people are the star feature of the bill, presenting The Origin of the Cake-Walk. The others are Alice Atherton and her coons, Nellie Hawthorne, Adelina Roattino, Amorita and The Sailors' Ballet, Helene Tucsart, Olive Wallace, Mlle. Barthe, Edwin French, John H. Keefe, Lafayette, and Arthur K. Deagon, baritone, who makes his first appearance here. John J. Braham's orchestra furnishes the music.

#### American Roof-Garden.

Lottie Gilson and James Thornton continue to head the list, which includes J. Aldrich Libbey, Ferrum Gigas, Mattie Wilkes, Tom Carter, the Italian Opera Trio, Falk and Lillian, Belle Hathaway's dogs and monkeys, the Monroe Sisters, and Pauline Moran.

#### LAST WEEK'S BILLS.

PLEASURE PALACE.—Johnstone Bennett and George W. Leslie were seen once more in Miss Bennett's sketch, American Types, in which she impersonates several widely different characters with great success. Mr. Leslie, who is on the stage during the entire sketch, made a decided hit. A little song he introduced, playing his own accompaniment, was applauded. It is safe to say that Miss Bennett's phrase, "Wouldn't that jar you?" will be used extensively in the neighborhood of the Palace for the next few weeks. Willis P. Sweetnam made his reappearance and told of his Aunt Til and the doings of the Rusco family in his own original way. John C. Fox and Katie Allen repeated their success in The Flat Next Door, which they have done here on several occasions. Their manikin dance is a novelty and it was warmly applauded. The Kingsley Sisters made a pronounced hit in their dainty little specialty, which is made up of coon songs and rag-time piano playing. Charles E. Grapewin and Anna Chance presented a new sketch called A Jab of Keely. It affords Mr. Grapewin a good chance to do some comedy work, and it went very well. Charles T. Grille, the Y. M. C. A. monologist, gave a nice clean entertainment, as he always does. Provo, the juggler, worked very quickly and made a big hit. The Couture Brothers did an excellent acrobatic act full of surprises and odd tricks. One of them has a very peculiar way of shaking his hand when bowing to the applause. Lew Randall's dancing was frequently interrupted by applause. Laughter followed most of the gags used by the Donovans. Johnnie Quigley, the boy tenor, sang some touching ballads. Amy and La Van gave an excellent performance on the horizontal bars. The war-graph, with its stirring pictures of the Turco-Grecian war and other interesting views, was frequently applauded. Fred Watson, the clever pianist, who has been a feature at Proctor's Twenty-third street house for several months past, made his first appearance here last week, replacing the orchestra, which has been done away with. Mr. Watson was in fine form, and it was generally agreed that his playing was far superior to that of the orchestra.

CENTRAL OPERA HOUSE.—Margaret Webb's sweet singing, of a superior quality rarely heard in vaudeville, delighted the large audiences that assembled each evening, and they rewarded her with hearty applause. The Western Trio put up a musical melange with good results, and Coakley and Huested fared well with a comedy act. Mr. and Mrs. Coley Grant's coon act was but fair. Murray and Alden, in a sketch by James Thornton, also went fairly. The other numbers on the programme were Silbon and Emerson, Jeannette Lilford, Newell and Shevrette, and Falke and Lillian.

AMERICAN ROOF-GARDEN.—This resort was opened on Monday, July 4, under the management of Hurling and Seamon and Samuel Tuck. The weather on the Fourth was anything but propitious, but in spite of the dampness the season was inaugurated auspiciously, and judging by the attendance during the week it looks as if the venture would be a success. Lottie Gilson was the star of the programme, and although she came on quite late everybody waited for her, as they knew she had some new songs and they wanted to hear them sung as "the Little Magnet" alone can sing them. She opened with a dashing march song called "Military Mollie," composed by Max S. Witt. This ditty is full of the war spirit, but is in a jolly vein. It will be sung and whistled all over town in a week or two. "Just One Girl" is another very pretty song which seemed to strike the fancy of the audience, and "The Flag that Has Never Known Defeat," one of M. H. Rosenfeld's latest inspirations, aroused the patriotism of the crowd to a high pitch. James Thornton was in great form and delighted his admirers with his quaint remarks about the war and other things. Lizzie Derious Daly was seen once more in her pleasing specialty, in which she sings some bright songs. She was assisted by little Dan McCarthy, who made a hit with his singing. A "European Sensation" named

Ferrum Gigas allowed dynamite cartridges to be shot off on his head. El Zebodie made a hit in his great contortion act. The others were the Lane Sisters, Aggie Miles, the brothers Mangan, Jeannette Blando, and Ford and Dot West.

TONY PASTOR'S.—The Nawns presented their amusing farce, The Politician, with great success. Mr. Nawn's conception of the genuine Irish character is excellent, and he never exaggerates or burlesques. The Politician gives him ample opportunity for the display of his ability, and the sketch made a decided hit. Dan Collyer, assisted by his pretty and clever daughter Carrie, furnished a neat little sketch, full of smart lines and good dancing. Joe Flynn made his reappearance after a long road season and sang half a dozen parodies. Some were new and some were good old standbys, but they all seemed to please. Carr and Jordan produced a new sketch called A Regular Circus, which is not as good as some of their old material. It has a decidedly English flavor, and, judging by some of the puns, it has not been revised since it came through the Custom House. Eldora and Norine did their tricks of juggling and equilibrium with great success. Pat and Mattie Rooney made a big hit with their dancing. If Pat keeps on improving he will soon be the best step dancer on the boards. John H. W. Byrne mixed up jokes and instrumental selections in equal proportions quite successfully. Rose Marston, a pretty, graceful young girl, sang and danced very entertainingly. Maurice Gannellau, Cuerdo and Nolan, Kilroy and Britton, and Belle Hathaway's dogs and monkeys were also in the bill. Tony Pastor made his usual hit every evening.

KEITH'S UNION SQUARE.—A bill with a goodly number of popular stars drew excellent houses in spite of the oppressive weather. Among the most pleasing features was the artistic sketch of Mr. and Mrs. Arthur C. Sidman, in which Mr. Sidman impersonates the simple old man from the country in such marvellously correct fashion that the odor of new mown hay seems to permeate the auditorium. Mr. Sidman's portrayal of the old Yankee farmer is perfect to the smallest detail, and the satisfaction experienced by the audiences was shown in the hearty laughter and applause which prevailed during the entire action of the sketch. Mr. Sidman is a coming star, and when he gets a play to fit him the public will take him to their hearts and he will reap his reward. Billy S. Clifford and Maud Huth were seen once more in their skit, The Chappie's Call. Mr. Clifford's dancing and comedy work and Miss Huth's inimitable rendition of negro melodies won them plenty of encores, as usual. Miss Huth's Irish lilt, "My Son Teddy Comin' Home from the War," made a great hit, as it is in the spirit of the times. As a finish they introduced a few cake-walk steps, which are more original than anything in the same line done here in some time, and secured for them hearty curtain calls. Edwin Milton Royle and Selma Fetter presented Captain Impudence once more to the great delight of their admirers. This play, which is a condensed form of the three-act comedy-drama of the same name, is one of the best things in vaudeville at the present day. Dashing little Minnie Dupont repeated her success as the willful soldier-girl who has a mind of her own but surrenders to Cupid in the end. The actor who replaced Theodore Roberts as the old General was not quite as good as his predecessor, but he gave a very satisfactory performance. Papinta continued to present her startling illuminated dances, which have become the talk of the town. The fire dance, with its realistic smoke and spark effects, causes the audience to gaze in astonishment. The lily dance, with its flower fountain, is marvellously beautiful and causes the audiences to wax enthusiastic even on the warmest nights. Joe Welch, who imitates the East Side Hebrew as faithfully as Sidman does the man from the rural districts, kept the audience laughing with his quaint speeches and songs. Lovenberg's Instrumentalists, an orchestra of about a dozen good musicians, under the direction of A. M. Langstaff, played several popular selections in a way which brought them plenty of applause. Their descriptive pieces were especially good. Sadi Alfarabi, the equilibrist, who has not been here in many months, went through his smart balancing act with great success. His apparatus is very elaborate and he puts up a big show. Victor Moore, a monologist new to this city, gave some imitations which are quite good. When he adds a few good new stories and puts a little more life into his work he will increase in popularity.

The other performers who appeared were De Kuen and Granville, Swain and Downey, Chris Green, the Darling Sisters, Mlle. Morcello and her poodles, and Mason and Titus. Some new war views were shown on the biograph, which seems as popular as ever. The cartoons and portraits on the Timely Topics stereopticon were applauded.

PROCTOR'S.—Signor Del Puente, the baritone, who has sung in many famous opera companies, made his first appearance as a vaudeville star last week. He sang the Toreador song from Carmen and a tarantelle from another opera excellently. Both selections were in Italian. The Signor ought to shelve the tarantelle in favor of a more showy selection. Sparrow, who was put in in place of Harrigan, did a lot of new tricks. He now uses scarcely any apparatus, and contents himself with littering the stage with broken glass, cigar boxes and fruit. He threw some apples to persons in the audience with an invitation to bombard him with the fruit, and caused a good deal of amusement by allowing the returning missiles to smash on his head. Yorke and Adams repeated their familiar Hebrew dialogue, which met with a good deal of favor. Cook and Sonora's singing, acrobatics and high-kicking were warmly approved. Hill and Whittaker made a pleasing impression in their very refined musical and singing act. Nellie V. Parker looked swaggy in a well-fitting suit of men's clothes and sang acceptably. Hodgkins and Leith, the Dunbars, the Everette Trio, McCabe and Sabine, Harland and Yost, Kit Koster and Fred Russell were also in the bill, and some new pictures were shown on the war-graph. Hugo Marks, who replaced Fred Watson at the piano, played pleasingly.

KOSTER AND BIAL'S.—An event of great interest to the vaudeville branch of the profession occurred here last week, when the Brunelles made their reappearance after an absence of several years. Since they were last seen Mr. Brunelle has been engaged in the agency business, and for several years was a valued lieutenant of F.

### THEY HIT CHICAGO HARD.



WEBER AND FIELDS.

At the closing performance of Pousse Cafe at Weber and Fields' Broadway Music Hall on June 1, Sam Bernard said in a speech: "We are going to Chicago simply to show them what they are missing by not living in New York." Judging by the success of the company in the Windy City, the Chicagoans took full advantage of their short visit, and the successful managers returned to New York a few days ago, with a bag of gold as big as any that has ever come from Klondike.

A MIRROR man met Lou Fields on Saturday. In the course of conversation, he said: "The success of our Chicago engagement was beyond our expectations. The house was sold out every night for the entire four weeks. Of course, on some of the very warm nights the gallery fell off a little, but every seat that had a coupon attached was occupied, no matter what the thermometer said. We could no doubt have played there all Summer, but our company needed rest, so we decided to close."

"How about next season?" asked the MIRROR man.

"Well," said Mr. Fields, "our company remains practically the same, with the exception of Sam Bernard, who will be replaced by Dave Warfield. Fay Templeton will be a new member, and Ross and Fenton, John T. Kelly, Peter F. Dailey, and the others will remain. We will have a number of new girls in the chorus, and they are being selected with the greatest possible care so that the high standard we have set in this department will be maintained."

"What will be the opening attraction?" "A new burlesque, which is now being written by Harry B. Smith and Edgar Smith, with music by John Stromberg. It is a sort of continuation of Pousse Cafe, introducing some of the same characters, but in entirely different surroundings. The first act is finished, and we are delighted with it. I hope it will be as big a hit as Pousse Cafe."

"Will you make any improvements in the theatre?" "Oh, yes; it will be entirely redecorated and recarpeted throughout, and new chairs will be put in. We have established our reputation, and next season we intend to try and give the public even better satisfaction than we have in the past. Nothing will be left undone to make the Broadway Music Hall a place where a good hearty laugh can be enjoyed by any one who likes good, clean fun."

F. Proctor. He managed the Twenty-third Street Theatre for Mr. Proctor with success until the engagement of J. Austin Fynes as general manager brought about his resignation. For the benefit of those who do not remember the act done by the Brunelles it may be well to state that it consists of a series of duets sung in a miniature theatre. Funny little automatic figures, with spaces left for the performers' heads, and while the songs are being sung the figures are worked by strings and make amusing gestures. The first selection is a Tyrolean duet, the second a song by two policemen, and the third is a cat duet. The Brunelles have not forgotten how to make a hit, and their success with the roof-garden audiences last week was emphatic. The Rogers Brothers, who are in their twelfth week, seem to be as popular as ever, and their war gags and up-to-date sallies met with the usual hearty reception. The Nichols Sisters, who were put on on Wednesday evening, made a hit with their excellent rendition of rag-time ditties and their accurate imitation of the cute manners of two young mahogany-colored belles. Musical Dale played one of two new selections. Genaro and Bailey cake-walked with great success. The Mahr Sisters did all sorts of smart acrobatic dancing, and Johnson and Dean helped on the fun. Downstairs in the music hall Cook's Tour continued its run, with Marie Dressler, Josie Hall, Martie O'Neil, Willard Simms, John Slavin, Harry Kelly, and others in the cast. The white duck covering on the seats and carpets and the snowy uniforms of the attendants gave the place a remarkably cool appearance.

CASINO ROOF-GARDEN.—Ernest Hogan, author of "All Coons Look Alike to Me" and other popular ear-tickers, produced The Origin of the Cake-Walk, an operetta written by Paul Lawrence Dunbar, the colored poet, and composed by Will Marion, a colored musician. The star and his supporting company are all colored folks, so the entire credit for the great success made by the piece may be credited to our sable brothers from the sunny South. The music, while it is of the coon song order, is of a much higher class than the average rag-time ditty, and the orchestration is full of effects seldom heard outside of grand opera. Mr. Hogan's personal success was enormous. He sang a song called "Honey, You've Made a Hit With Me," which took the house by storm, and an encore sang "Every Coon Had a Lady But Me" as it has never been sung before. His



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This Enormous Attraction will be Headed by THE LITTLE MAGNET,

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enunciation is so distinct and his manner is so original and amusing that the audience gave him an ovation. The patrons of this roof are rather blasé as a rule, and it takes a good deal to rouse them up, so Mr. Hogan can pat himself on the back and give himself credit for a great big hit. The chorus was well trained and sang the concerted numbers with excellent effect. The stage management was splendid, and for this Mr. Hogan deserves more credit. The Origin of the Cake Walk will hold the attention of New Yorkers until Mr. Hogan and his assistants are called away to rejoin the Black Patti's company for the regular season. Among the newcomers on the bill were John H. Keefe, whose "jay" monologue and songs were well received; Catherine Bartho, who danced well; Ella Carr, who played some catchy selections on the banjo; Sig. Ricci, instrumentalist, and Irene Vera, in a repertoire of songs. Of the holdovers Nellie Hawthorne, Alice Atherton, Lafayette and Amorita, the dancer, shared the honors. The others were Adelina Boattino, Edwin French, Olive Wallace, Helene Tuesart, June Jackson, and Ella Stetson.

### THE NOBLES WILL REMAIN.

Milton Nobles has had several offers to go on the road in a repertory of his own dramas, playing one and two week stands, but he has found his work in vaudeville so comparatively easy and so pleasant in all ways that he has determined to continue it for another season at least. The success of Mr. and Mrs. Nobles in their delightful little comedies has been genuine and unequivocal. They have not departed in the smallest degree from the quiet, artistic methods which characterized their work in drama and comedy. They are comedians in the truest sense, and vaudeville audiences have been prompt to discover and appreciate the artistic quality of their work. They may be said to have carved their own little niche, which they fill completely. At present Mr. and Mrs. Nobles are enjoying the comforts of their delightful home in Brooklyn, N. Y. Their season will begin at Keith's Boston Theatre Aug. 1. After the Keith and Proctor circuits they will play the principal independent houses in the East, and will then go to Chicago, St. Louis, and the Orpheum circuit, opening in San Francisco in January.

### A HARMLESS ACCIDENT.

Nearly every juggler has a trick in his repertoire in which he uses a lighted lamp, with which he manoeuvres in a way which causes cold chills to creep over the nervous people in the audience. The performer usually makes some remark about what may happen should the lamp fall, and this does not help the nervous folks to feel any more secure. Last Thursday afternoon at Tony Pastor's the audience got a little scare and immediately enjoyed a good laugh at the expense of Eldora, the equilibrist, who was engaged in the seemingly dangerous feat of balancing a lighted lamp on the back of his head while his hands and feet were otherwise engaged. Just at the critical moment the lamp slipped with a loud crash to the stage. There was no explosion, and the harmless little light went out as if it had been trained to do so. For the people who were present at that performance the juggler's lamp will never again have any terrors.

### THE NEW MANAGER IN LOS ANGELES.

The vaudeville field on the Pacific Coast has attracted one of the most successful managers that the middle West has produced. Jake Rosenthal, for seven years connected in various leading capacities with Chicago houses, has been secured by the Great Western Vaudeville Association, and now has

charge of the second largest theatre of the Orpheum circuit, at Los Angeles, Cal. Gustav Walter, a month before his death, selected Mr. Rosenthal from among a score of applicants as one of his assistant directors. In his present responsible position Mr. Rosenthal succeeds Charles Schimpf, who has conducted the Los Angeles Orpheum since its transformation from the leading combination theatre of the city to a vaudeville house. Mr. Schimpf, nephew of Gustav Walter, has been advanced to the position of secretary and treasurer of the Great Western Vaudeville Association, with headquarters in San Francisco.

### OPENING AT ATLANTIC CITY.

Joseph F. Vion, who is booking the attractions for the Empire Music Hall at Atlantic City, attended the opening of the hall on July 4. Mr. Vion says he found almost a new theatre in the summer city by the sea. Of the old Empire hardly anything remains but the four walls and the roof. Louis H. Donnelly, the manager, spent many thousands of dollars in remodeling the house, and now has a thoroughly equipped and modern music hall seating 1,000. The chairs are stained in green oak and have cane cushions and backs and trimmings of aluminum. The color scheme of the Empire shades from pale green to robin's egg blue. Electricity plays an important part in the decorations, beautiful opal globes covering the incandescent lights. First-class vaudeville will be given during the Summer. The house will be open the year round, playing two attractions each week during the regular season.

### ELSIE CARLISLE DROWNED.

Elsie Carlisle, of the Carlisle Sisters, vaudeville performers, was drowned on Thursday, July 7, in the lake at Euclid Beach, Cleveland, O. Miss Carlisle and a party of friends, including her father and her sister, Lulu, were bathing in the lake. She ventured beyond her depth and sank. Her father swam to her and caught her as she was going down for the third time. He brought her to shore, but every effort at resuscitation proved unavailing. Miss Carlisle was about twenty years of age. She was a daughter of Ad Carlisle, whose troupe of performing dogs are well known. The family home is in Altoona, Pa., and the remains were taken there for interment. The Carlisle Sisters were last seen in this city during the Spring at Tony Pastor's and Keith's.

### CHARLES JEROME'S FUNERAL.

The funeral of Charles Jerome, who died on June 28, took place on Thursday, June 30, at Fairhaven, N. J. The services were conducted by an Episcopal clergyman, and the burial took place at the cemetery in Little Silver, N. J. A number of Mr. Jerome's theatrical friends went from New York to attend the funeral, and the casket was covered with very handsome floral offerings. Among those present at the services were Mr. and Mrs. Eugene Wellington, Mr. and Mrs. Frank Martenau, Mr. and Mrs. Charles Nelson, Mr. and Mrs. Thomas Morrissey, Mr. and Mrs. Charles Burt, the Schuman sisters, Mrs. Cadman, Maud Kirby, Miss Andrews, Sadie Kirby, Robert Mack, Will Hagan, Bonnie Hodges, W. M. Crossley, Mr. Whitaker, John Russell, and James Russell.

### THE FOURTH IN JAIL.

Ben Harris, the Chicago vaudeville agent, provided an entertainment at the County Jail in Chicago on the morning of July 4 which was attended by all the inmates, who enjoyed it thoroughly. After the performance the performers were taken around the buildings by

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THE LEADING FEATURE.

## FILSON AND ERROL

Warn Managers that "A Tip on the Derby" is Copyrighted and must allow no one but Filson and Errol to produce it in their theatres. We also warn the people who produced it in St. Louis recently that we will spare no expense in protecting our rights. We also venture to remind them that the present copyright law deals severely with such offenders, so we warn you do not appropriate all or any part of "A Tip on the Derby," else you will not only get into legal trouble but will answer to Al W. Filson personally.

AT LIBERTY after Oct. 10th for Dates or Combinations.

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Refined Comedy Musical Act.

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Warden Whittman, who showed them every attention. Those who took part were Lew Dockstader, Press Eldridge, McIntyre and Heath, Smith and Cook, Carrie Scott, Bobby Gaylor, Polk and Collins, Lillie Western, Hanley and Jarvis, Dixon, Bowers and Dixon, Gilbert Girard, Joe and Nellie Doner, Edna Collins, Wilson and Massoney, James H. Cullen, and Ray Vernon.

#### A WARNING TO PIRATES.

Al. W. Filson is on the warpath looking for persons who have been pirating his copyrighted sketch, "A Tip on the Derby," written by George M. Cohan. One of the guilty parties has written Mr. Filson a letter acknowledging that he played in the sketch in St. Louis, but claimed that he was engaged by some one else, and as he was new in the business he did not know that he was infringing on anyone's rights. Luckily, Mr. Filson discovered that his property was being used without his permission, and he immediately canceled the performers. Mr. Filson says that the people who steal his act will not only be prosecuted but will have to answer to him personally, so pirates who are not professional pugilists had better beware.

#### ALHAMBRA OPENS IN SEPTEMBER.

The Alhambra, San Francisco's new vaudeville theatre, will open about the third of September. Dr. Kennett, the manager, has arrived in San Francisco, and is hurrying everything along by having men at work on the house day and night. Nearly \$5,000 will be spent on the decorations. During his six weeks' stay in the East Dr. Kennett established a new vaudeville circuit, including some of the best houses in America and Europe. He has engaged several stars who have never been seen in San Francisco, including Lentooski, the impresario of Moscow and St. Petersburg. The house will have a woman press agent in the person of Mrs. Belle Spanier. She is the first woman who has taken up this sort of work in San Francisco.

#### THE BROADWAY BURLESQUERS.

The Broadway Burlesquers will be one of the strongest companies on the road next season, and every effort is being put forth by the management to make it a big winner from the start. When it is remembered that the company is headed by such favorites as Lottie Gilson, John Kernell, Fields and Lewis, Matthews and Harris, the Mitchell Sisters, and the Meeker-Baker Trio, it will be seen that as far as performers are concerned the organization is unusually well equipped. Two new burlesques will be presented, with special scenery by a first-class artist and novel and striking costumes. Taken altogether, it will be the most important burlesque company on the road next season.

#### ELKS ENJOY THEMSELVES.

The members of New York Lodge No. 1, B. P. O. Elks, and their friends had a splendid time on Saturday evening, July 9, at a festival held at the Grand Central Palace. A strong vaudeville programme under the direction of James J. Armstrong had as its features James Thornton, Madame Bartlett's International Ballet, Joe Welch, Adele Purvis Ourl, Belle Munie, Sam Holdsworth and family, the Wilson Brothers and many others. The receipts added a substantial sum to the charity fund of the lodge. Tony Pastor, who was one of the prominent members of the committee, sang "Auld Lang Syne," and his appearance was greeted with vociferous applause.

#### A BUSY AGENT.

Robert Grau is one of the busiest men in New York these days. He has a larger list of stars on his books than he has ever had, and is placing them very nicely for next season, which he believes will be a great one for vaudeville. For the opening of Sans Souci, the new music hall in Boston, Mr. Grau has booked Henry E. Dixon, Lew Dockstader, Kitty Mitchell, Marie Heath, Mlle. Flora, and others. He is handling Frank Bush, who will play dates exclusively next season. Mr. Grau says that the wisest performers will play dates next season, as there will be a tremendous demand for good acts.

#### PARIS IN NEW YORK.

Workmen were busy all day yesterday making a decided change in the appearance of the lower floor of Koster and Bial's. All the seats back of the posts supporting the boxes were removed and the rail was placed on a line with the posts. In the great space thus made tables were placed so that patrons can have a comfortable place to lounge when they do not care to occupy the regular seats. This is the plan followed at some of the London music halls and at the Folies Bergeres in Paris, and Manager Aarons is sure it will add to the popularity of Koster and Bial's.

#### ANOTHER RECRUIT.

Mrs. Charles Peters, for the past two seasons a feature of Denman Thompson's and George Ryer's Sunshine of Paradise Alley, will make her debut in vaudeville at the Pleasure Palace on July 10. Mrs. Peters does an original one-act comedy which was written for her, entitled "The Widow Flaherty," a trial performance of which was given at Proctor's two weeks ago. The success of actress and play was so great that General Manager Fynes booked the attraction at once.

#### AARONS RE-ENGAGED.

Articles have recently appeared in a New York paper reflecting on Alfred E. Aarons and his management of Koster and Bial's. The best proof of the falsity of the statements contained in these articles is the renewal of Mr. Aarons' contract for another year by the directors, who are more than satisfied with the manner in which he has conducted the affairs of the music hall. Mr. Aarons' new contract, it is said, calls for a salary of \$15,000 a year.

#### DINNER TO FLORENCE BINDLEY.

Florence Bindley was entertained at dinner in London on June 28 by the Robinson-Baker Trio. It was in the nature of a farewell, as Miss Bindley was about to sail for America. Among the guests besides Miss Bindley were Mr. and Mrs. Robinson, R. Baker, Sabaret,

Curtis and Gordon, Charles T. Aldrich, Mr. and Mrs. J. Wilton, George Hemple, George Booker, and Charles F. Dittmar.

#### WOMEN WHEELERS.

Woman has again come forward to show poor foolish man that she can take care of herself. Down at good old Coney Island a women's cycle track was opened, on which none but women will be allowed to ride. The manageress is Etta West, who is assisted by a bevy of pretty helpers. Even the band is made up of women. The men will be allowed to come in and see the exhibitions if they comply with the usual box-office regulations in regard to the purchase of tickets.

#### TONY PASTOR'S VACATION.

Mr. and Mrs. Tony Pastor have gone West for a few weeks' vacation. They will visit West Baden, Ind., and Mt. Clemens, Mich., to store up a good supply of health and strength. Mr. Pastor will return in time to begin his annual Fall tour, which opens late in August.

#### JOSEPH HART IN 'FRISCO.

Joseph Hart opened his engagement on the Orpheum circuit at San Francisco on Sunday. According to a special telegram to THE MIRROR, his sketch made a tremendous hit. He and Miss De Mar received five curtain-calls, and Mr. Hart was obliged to make a speech.

#### VAUDEVILLE JOTTINGS.

George H. Adams writes that an advertisement inserted by him in the vaudeville department of THE MIRROR recently has brought him splendid returns, including an offer for his pantomime, Humpty Dumpty, or The Post-Boy of Paris, as produced by him under the management of the late Adam Forepaugh during the season of 1893-4. If he accepts the offer he will produce the pantomime on a scale of spectacular magnificence.

May Howard has returned to the city after a very successful season. She tarried long enough in Chicago to buy some high priced property on Jackson Avenue, which she expects will increase in value. Miss Howard will devote her summer to superintending the designing and making of seventy-five new costumes which will be used next season. Harry B. Smith and Fred Solomon are busily engaged in writing the burlesques in which the co. will appear next season.

Florrie West was the star of the bill at the West End Theatre, New Orleans, La., last week.

Almea, the European novelty dancer, who has been a feature with the Hopkins Trans-Oceanic co. during the past season, will open on the Hopkins-Castle circuit on July 18, at the Chicago Opera House. Later on she will play St. Louis and Cincinnati.

Elvira Francelli and Tom Lewis were the only artists re-engaged for a second week at Terre Haute this summer. They will play return dates at Newark, O.; Indianapolis, Ind.; and Columbus, O.

The Baggesons have made a hit in London. According to a programme recently received they are on the bill at 329 s. w., which is about the best time possible. In accordance with the custom in London, they have shortened their act so that they occupy the stage only nine minutes.

Helen Byron has just closed a very successful season with the Cummings Dramatic Stock company. She has received some very flattering press notices for the rendition of Jack Archer's new waltz ballad, "Mary Quite Contrary."

Wilson and Waring were the stars of the bill at the Empire Palace, Sheffield, England, week of June 27. They have been exceedingly successful in every engagement they have so far played in England, and are booked solid for many months.

Harry Thompson has returned from the West after a very successful season. He has signed for Tom Misco's City Club for next season.

After a very successful season in New Orleans, Solaret journeyed to Electric Park, Baltimore, where her illuminated dances have made a sensation.

Seymour Howe and Emilie Edwards have received a very flattering offer of an engagement in South Africa, but have decided not to accept it, as they fear the climate would not agree with them.

James R. Adams has given up his theatre at Benson Beach and has decided to re-enter vaudeville with a pantomime co. made up of himself, Becky Taylor, John Coughlin, and William Fables. They do a thirty minutes skit entitled Pico the Village Torment, written and arranged by Mr. Adams. The troupe is at Tony Pastor's this week, and will be at Atlantic City, N. J., for the following two weeks.

Miles and Ireland and May Walsh will present a new one-act comedy this coming season entitled Roger O'Malley, Q.C. They will be known as the Bon-Ton Trio. Mr. and Mrs. Fred Ireland (May Walsh) celebrated the third anniversary of their marriage at Reed's Lake, Mich., on July 1, and received many congratulations from professional friends.

Lottie Gilson has duplicated her old-time success at the American Roof-Garden. Her new song, "Just One Girl," by Kennett and Udall, is a hit and it promises to be one of the big successes of the coming season.

Ernest Wilson and Marie Leicester were at Keith's Theatre, Boston, Mass., last week.

Gray's Marionettes are filling a twelve weeks' engagement at Eldridge Park, Elmira, N. Y., in conjunction with the Williams Trio's Entertainers. They have been engaged for the Winter season with James R. Waite's Comedy co. (Eastern). Mr. and Mrs. Gray will present their marionettes and other specialties between acts, and double in the musical numbers with the Williams Trio. The combination will be featured by Mr. Waite as the Williams Musical Family, and should be a strong card, as they are versatile and have a large repertoire of novelties.

Willett and Thorne are with the New York Comedy co., appearing in An Up-Town Flat with the same success as they met with in vaudeville at the Highland Park, Brockton, Mass., Norumbago Park, Auburndale, Mass., and Riverton Park, Portland, Me. The attendance was enormous. Last week they were at Lynnfield, Mass., with eight weeks of the best parks on the J. W. Gorman circuit to follow.

The Harlem Music Hall will reopen on Aug. 20. Managers Hurtig and Tuck have made many improvements in the house during the summer.

Nettie Fields, of Frey and Fields, is resting at her home in Baltimore. Mr. Frey will work alone for a while and in the Fall he and his wife will produce a new sketch called The Jack of Hearts, written for them by Ed Christie.

Mr. and Mrs. W. B. Watson (Jeannette Dupre) have purchased a fine three-story brownstone house at 125th Street and Second Avenue, into which they will move this week. The burlesque business must be very profitable.

James Horne, of the McCullum Stock co., supported by Charlotte Deane, late with The Cat and the Cherub and Madame Sans Gene, will present the sketch An Awful Fix at Keith's Union Square Theatre, commencing July 18. Keith's Philadelphia will follow.

Dan Godfrey's English band has become a great favorite with the admiring patrons of the Lenox Lyceum. Out of compliment to Rudolph Aronson, Lieutenant Godfrey recently played the former's march success. "For Love or War," which was heartily enjoyed.

Edward J. Heron and Claude Gillingwater will play their last vaudeville engagements for this season over the Keith circuit, beginning Aug. 1 in New York. Mr. Heron and Mr. Gillingwater will be in

#### VAUDEVILLE.

### WARNING

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different one next season. They will join hands again next Spring and play their farce, My Husband's Mother, in the principal vaudeville houses, including the Orpheum circuit.

The Francoli Sisters have signed with Weber and Fields for next season.

The Mahr Sisters did their singing and dancing turn at Koster and Bial's Roof-Garden last week, scoring an emphatic and deserved success.

The Grahams, in their new act, A Soldier's Sweet heart, have just closed a successful week at Werder's Park, Hartford, Conn., and are this week at Keith's Theatre, Boston.

Sam Weston and his clever little daughters, known as the Weston Sisters, have been highly praised for the quaint little sketch they are playing in vaudeville. Their rendition of "Only Me" as a trio for brass has been very well received.

Leon M. Polachek is summing up at Far Rock away. His wife, Ella Dunbar, will join him there when she finishes playing her vaudeville dates.

Johnstone Bennett bade far-well to vaudeville on Saturday evening last, when she finished her engagement at the Pleasure Palace. It was appropriate that Miss Bennett should finish her vaudeville career under Mr. Proctor's management, as he gave her her start as one of the most successful of the continuous stars.

Maud Madison, the spectacular dancer, has returned to New York, after a season of forty-one weeks, touring through Canada and the East. She will spend a few weeks at Sheephead Bay with her husband, E. E. Raven, director of Raven's Brighton Beach Band. Miss Madison has some new and startling novelty dances for next season.

The Williams Trio, now playing a Summer engagement at Elmira, N. Y., will join James R. Waite's Eastern co. next season.

The Imperial Theatre, Butte, Mont., is still flourishing. A recent bill included the Allan Family,

#### VAUDEVILLE.

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Blitz and Blatz, Joe King, Helen Reynolds, Blanche Brogan, Jerry Owens and others. The afterpiece was Lady Audley's Secret.

Beatrice Moreland was the star of a big bill at Keith's Boston Theatre last week. Her work in George M. Cohan's sketch, A Game of Golf, was pitroed praised by every newspaper in Boston.

Pitroed writes that he has arrived safely in London and will go to Paris and Berlin in a few days. He concludes his letter by saying: "I will be back in my dear good old America in August."

Eleanor Barry and Charles Kent are playing Michael Morton's farce, Taming a Husband, at Keith's Boston Theatre this week.

The Lane Sisters are doing exceedingly well with Hillman and Perrin's song, "When Susan Simpkins Marries Jasper Green." This song is also a success with Williams and Walker.

J. C. Davis writes that the following people appeared at the West End Park Casino, Champaign, Ill., of which he is manager, week of July 4: Sherman and Morrissey, Bevere Sisters, Zoe Matthews, Davis and Earl, and the Lee Quartette. The regular season of Dan Sherman's Comedians opens at St. Paul, Minn., Aug. 1.

James H. Manning and Willie Weston made such a hit at Hainorth's Gardens, Cleveland, O., last week that the manager, Charles La Marche, has decided to give vaudeville for the rest of the season, instead of comic opera. Manning and Weston were the only vaudevillians on the bill and their act won more applause than the entire opera of The Mikado.

Wills and Loretta have finished a very successful six weeks' tour of the Orpheum circuit, this being a return date played within a year. They open for eight weeks on the Castle-Hopkins circuit at Hopkins Theatre, Chicago, on July 17.

Laura Joyce Bell has secured Wig and Gown, one of the late Rosina Vokes' best comedies, and will use it in her vaudeville engagements. Mrs. Bell will be a great favorite in the continuous houses if



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